Top Cel

SCREEN CARTOONISTS LOCAL 1461

Vol. 5 No. 2
1st January 1948

800 RIVERSIDE DRIVE, N.Y. 32, N.Y.
Tel. WADSWORTH 3-2821

Pepe Ruiz, 800 Riverside Drive, N.Y. WAdsworth 3-2821
Marvin Cristenfeld, 310 Riverside Dr. REpublic 9-8646
PERRY ROSOVE, Editor

General Membership meetings: Second Wednesday of each month
Executive Board: First and Third Thursdays of each month

OUR UNION

At one of the most fruitful meetings we have ever had, and with one of the Brotherhood's organizers present, several important rulings were passed with which all our members should be familiar. It was a good example of how a democratic organization like ours, can operate. The issues discussed were particularly complex, but by everyone doing his best, the business was transacted smoothly and satisfactorily done with. That meeting was the best example of how the democratic process can work when there is good will and understanding. We must report that even "Top Cel" got a swift kick in the pants, which we appreciated, since this was better than no recognition at all.

The first recommendation from the Executive Board was "That the Terry strike be declared over and that the strikers be allowed to go back without penalty." The members also ruled that the payment of the 3% assessment be suspended as of Dec. 1st, 1947.

Of the original 38 strikers who went out, two crossed the line immediately, and four went back after seven months. Twenty-four have obtained jobs elsewhere, and the balance have been receiving benefit payments from our Strike Fund. The Executive Board recommended "That we continue paying benefits to Jan. 2nd, 1948." The General Membership, realizing its obligation to those who tried to unionize the only scab studio in the industry, amended the recommendation to read "That the strikers now unemployed will receive benefits from the Strike Fund until each one gets a job." In other words, no time limit will be set as long as the Strike Fund lasts. Thanks to the membership, it will last a long time.

The General Membership decided that "All members not covered by a union contract, pay the minimum dues." This was done to help the many members we have working throughout the city, but who are not covered by a contract.

When the members ruled last April (The Executive Board's recommendation on the matter was rejected in full) to raise the dues, it was decided that the new dues will not go into effect until the payment of the assessments will stop. Assessments ended last Dec., however, the E.B. felt that because of the holidays, the use of the new dues raise should be delayed a little longer. The G.M. agreed with the Board and decided "That the new dues will not go into effect until Feb. 1st." The new dues are as follows:

Unemployed members are to pay.....						$2.25
Those making up to			$35.00	are to pay		2.50
"	"	"	40.00	"	"	2.75
"	"	"	45.00	"	"	3.25
"	"	"	47.50	"	"	3.50
"	"	"	50.00	"	"	3.75
"	"	"	60.00	"	"	4.25
"	"	"	70.00	"	"	4.75
"	"	"	90.00	"	"	5.00
"	"	"	110.00	"	"	5.50
"	"	"	150.00	"	"	6.00
Those making above			150.01	"	"	6.50

THE FOLLOWING ITEMS ARE OF GENERAL INTEREST: Since dues and assessments are deductable when you figure out your income tax, the union office is asking the members to bring their dues book up to date by giving them to their stewards who will arrange for the office to check all entries. Also, Charter Members will have to secure new books, since the books only cover the four years which the Local has been in existance.

Since the strike is now over, the ruling to postpone new initiations is no longer effective. Those who were initiated just prior to the strike and who have not yet paid their initiation fee must do so. This fee, which is the equivalent to one week's salary earned at the time of initiation, can be paid in four monthly installments.

We would like to remind all members of the General Membership's ruling regarding free lance work. Any member doing work of this kind, or working for a non-union studio, MUST inform the office.

ANOTHER ROUND LOST

Once again Terrytoons, Inc. has won another round in its fight with the union to maintain its position as the only non-union studio in the Motion Picture Industry.

The "Great White Father", as our strikers called him, has the honor of being able to pay substandard wages and to maintain the worst working conditions in our industry. In our latest fight he added a new honor. His studio was operated by scabs and strike-breakers. That seems to be the only way Mr. Terry can operate.

At the end of our strike, our attorney, Mr. Sheehan, made another effort to reach an understanding with the studio. The Company's lawyer was frank in admitting that since we were weak, Mr. Terry will be willing to sign a contract with us. A contract with the union will give him prestige. However, we could not even secure such elementary things as security for our members, or the re-employment of the very few people who, for various reasons, are still out. So the G.M. decided not to sign any agreement.

In our last gag issue of Top Cel we printed the fictitious news that some West coast producers sent us $50,000.00 to help fight our strike. A newspaper printed the article as straight news, and in no time Terrytton's lawyer was inquiring from that paper, the source of its information. Obviously Mr. Terry has good reasons to suspect that the other producers have nothing but contempt for him, because now Mr. Terry, the richest of the cartoon producers, is still able to undersell everyone else. Still able to sell his five-and-ten product for peanuts, to the detriment of the whole industry. By contrast, we give credit to some producers, like Famous for example, for refusing to sell its cartoons below a certain price level. But for Mr. Terry, money mad as he is, the lowest price is still not low enough.

The West coast, no doubt, will recognize, as our Local does here, the expensive job done with the Terry strikers, by those who fought for our union for the betterment of our industry. The thousands of dollars which it has cost to support the strikers and their activities came out of the pockets of all the workers in our industry. This was insurance for the future of our industry. We have lost this round with Mr. Terry, but we know that we will be facing him again in the future. The progress of our industry demands it.

LANTZ STILL GLOOMING

Walter Lantz is gloomy about the future. He is so gloomy, as a matter of fact, that he has closed down his studio for a three months period. However, the shut down does not affect inkers and painters. Lantz has misgivings about the future because, according to an article in the N.Y. Times, "The cost of making a nine-minute cartoon has risen from about $16,000 in 1941 to a present figure of $30,000, while some exhibitors are still paying as little as a dollar a day rental for the short." Two immediate factors for the shut down, said Lantz, are the inability of Technicolor to process his pictures, and management problems currently besieging United Artists, his releasing agency. We are very glad to read that, despite all his problems Mr. Lantz goes on to say, according to the Times article, that "he cannot make any profit, but that he'll stay in business as long as he can because he is able to pay himself a comfortable salary...."(!) (The exclamation point is our own.)

For those of our members who have been wondering why we quote Lantz so often, we want to say right here that Lantz is one of the few producers who will not let himself be licked by difficult problems, such as Terry for example, who tries to squeeze his profits out of scab labor. It was Lantz who attempted to get the Producers together to find some cooperative means by which productive problems could be solved and rentals raised. Unfortunately, it was the big Producers who undermined the deal. For our part the Union had continuously offered to meet with all or any of the Producers, to discuss ways and means of increasing efficiency.

In reply to our urgent request for information on the Lantz deal, the West coast local wired us back; "THE REAL REASON LANTZ CLOSED WAS LARGELY DUE TO THE FACT THAT THE CREW GOT AHEAD OF SCHEDULE PARTLY INDUCED BY THE BONUS SYSTEM. LANTZ CAN ONLY GET 11 PICTURES THROUGH TECHNICOLOR AND SINCE HE WAS TWO OR THREE AHEAD OF SCHEDULE, HE CALLED A TEMPORARY SHUT DOWN WHICH INCIDENTLY DOES NOT AFFECT INKERS AND PAINTERS. THE OTHER FACTOR DECIDING HIM NOT TO MAKE PICTURES FASTER THAN HE COULD GET THEM THROUGH TECHNICOLOR IS THE UNCERTAINTY ABOUT THE FUTURE OF UNITED ARTISTS, HIS RELEASING AGENCY. THE RETURNS FROM CARTOONS AND UNCERTAINTY OF FOREIGN MARKET HAD NOTHING TO DO WITH HIS DECISION."

TRADE NEWS

DISNEY PROFITS UP: Net profit of company, after all charges, amounted to $307.075, in the year ending Sep. 27, 1947, compared with $199,602 in 1946. The 1947 net was equal to 43 cents a share. In 1946, net income was equal to 26 cents a share. One alternative plan the company has is to sell outright to distributors in foreign countries for an immediate dollar consideration. Disney plans to release two new features during 1948, in addition to a reissue of "Bambi", which still has a small unrecovered cost. New films are, "Melody Time", to be released in mid-summer, and "So Dear to My Heart", for release in Christmas. "Two Fabulous Characters" is planned for 1949 release to be followed in 1950 by "Alice in Wonderland." The company is planning to release, next year, eighteen cartoons.

> The best animation book we have ever seen came to our hands the other day when someone sent us from the West Coast, Preston Blair's, "Advanced Animation." The cost is only $1.00 and can be ordered from Foster Art Service, Inc., Box 456, Laguna Beach, Calif. For anyone interested in our industry, the book is a must.

THE U.S. DEPARTMENT REPORTS THAT DIVIDEND PAYMENTS BY MOTION PICTURE COMPANIES ROSE TO $13,403,000 FOR THE QUARTER PERIOD OF SEP.-NOV., FROM THE $12,459,000 OF THE SAME PERIOD OF 1946. PAYMENTS IN NOVEMBER WERE ONLY $228,000, COMPARED WITH $320,000 IN NOVEMBER, 1946.

> Metro was notified that their Oscar-winning "The Cat Concerto" had been awarded the bronze plaque as the best in its class at the Belgium World Festival of Films and Art. Congratulations, Hanna-Barbera!

UNANIMOUS DECISION BY CALIF. STATE COURT UPHELD RULING BY SUPERIOR COURT JUDGE WILSON, DENYING RESTRAINING ORDER SOUGHT BY CECIL B. DeMILLE AGAINST AFRA. COURT TUSSLE GREW OUT OF HIS REFUSAL TO PAY A $1 LEVY TO AFRA. THE UNION TOSSED HIM OUT, AS A RESULT OF WHICH HE WAS FORCED OFF THE AIR. THE COURT FELT THAT SINCE HE WAS A MEMBER, HE WAS SUBJECT TO THE RULES OF THE UNION, AND THAT REFUSAL TO PAY WAS EQUIVALENT TO REFUSAL TO PAY TAXES. DeMILLE IS APPEALING TO THE U.S. SUPREME COURT.

Cleavage in the IATSE has widened with return of incumbent to presidency of H. Gelber, in Local 306 winning over J. Basson, who was running with the tacit backing of the IA boss, Walsh. Ill feeling between Walsh and Gelber has been waxing for a long time, coming to a climax during recent negotiations when the pair engaged in public flare-up.

ACCORDING TO THE U.S. DEPT. OF COMMERCE, FILM COMPANIES REMITTANCES FROM ABROAD, DURING 1946, HIT A RECORD $138,000,000 AND RECEIPTS EARLY IN 1947 WERE AT APPROXIMATELY THE SAME LEVEL. THESE FIGURES DO NOT INCLUDE RETURN ON INVESTMENTS, WHICH, ACCORDING TO THE DEPARTMENT, MIGHT ADD ANOTHER SEVEN TO TEN MILLION.

Paramount was awarded a $100,000 default of its judgment in N.Y. District Court against Willie Bioff. Company recently obtained a similar judgment against George Browne for money paid out as a bribe when the two IATSE officials threatened to close all paramount houses.

Marking first time in history that commercial films were screened at the "Films of the World Festival" conducted by the Chicago Film Council, the first prize on that group was "Clean Waters" a G.E. film produced by Raphael Wolff Studios. Another one that won a prize was The Story of Menstruation, produced for International Cellucotton Products Co., by Walt Disney Production, in color and built around reasoning that accurate knowledge helps to create normal, healthy attitude towards menstruation.

IN A LENGTHY LETTER REPORTING TO PARAMOUNT STOCKHOLDERS, B. BALABAN, COMPANY'S PRESIDENT, PAINTED AN OPTIMISTIC PICTURE. HE SAID PARAMOUNT IS LEAST AFFECTED OF ALL THE MAJORS BY FOREIGN RESTRICTIONS, BECAUSE OF ITS LARGE U.S. THEATRE HOLDINGS. ONLY TEN PER CENT OF PARAMOUNTS WORLD REVENUES ARE DERIVED FROM FOREIGN DISTRIBUTION, HE POINTED OUT.

Incorporation papers for Jerry Fairbanks, Inc. were filed in Sacramento last month. New dorporate setup is for commercial, industrial and television films. Another Fairbanks company, Scientific Films, releases "Speaking of Animals", "Unusual Occupations", etc. The company just recently installed a new animation camera and crane.

LATE LAST MONTH, THE PRODUCERS WHO WERE HOLDING OUT FOR A $35. PER WEEK INCREASE FOR SHORT SUBJECT CAMERA MEN (IATSE LOCAL 644) TO BECOME EFFECTIVE AS OF THE FIRST OF THE YEAR, AGREED TO THE UNION'S DEMAND THAT THE INCREASE BE MADE RETROACTIVE TO LAST JULY 1st. AT PRESENT THE CAMERAMEN RECEIVE $165. PER WEEK.

IN ITS YEARLY AWARDS, SHOWMEN'S TRADE REVIEW, WITH JUSTIFIED PRIDE WE READ "THE RESULTS FOR 1947 CLEARLY REVEALS THAT WHILE TASTES FOR COMEDIES, MUSICALS AND DRAMATIC SUBJECTS FLUCTUATE FROM YEAR TO YEAR, THE ANIMATED ONE-REELERS SAIL SERENELY ON IN TOP POSITION TWELVE MONTH AFTER TWELVE MONTH." IN THEIR POPULARITY POLL TOM AND JERRY WON FIRST PLACE, THEN BUGS BUNNY, DISNEY, MERRIE MELODIES AND GEORGE PAL.

The Screen Writers Guild backed the five writers ousted by the studios by passing almost unanimously a resolution calling the Guild to enter legal defense of the five scriptors in their civil defense suits against the studios. Also, another resolution was passed by the Guild, taking a position in opposition to legal blacklisting as outlined in Eric Johnson's statement, even to the extent of asking for an injunction against such practices.

METRO HAS INCREASED ITS TOM-AND-JERRY SERIES FROM 8 TO 12 FOR THE 1947-48 SEASON. COMPANY WILL RELEASE EIGHT CARTOONS DURING FIRST HALF OF 1948, ALL OF WHICH, ACCORDING TO THE STUDIO, HAVE BEEN COMPLETED.

The National Association of Broadcasters reported on December 30th, that radio stations' gross revenue for 1947 was nearly $25,500,000 over 1946. Gross revenue from local retail advertising exceeded national network revenue for the first time in 20 years.

PAL WILL MAKE "TOM THUMB" HIS FIRST FEATURE, 60% LIVE-ACTION AND 40% PUPPET CHARACTERS. HE EXPECTS TO START WORKING ON THE PICTURE THIS MONTH, AND TO DELIVER NEGATIVE TO UNITED ARTISTS BY MAY.

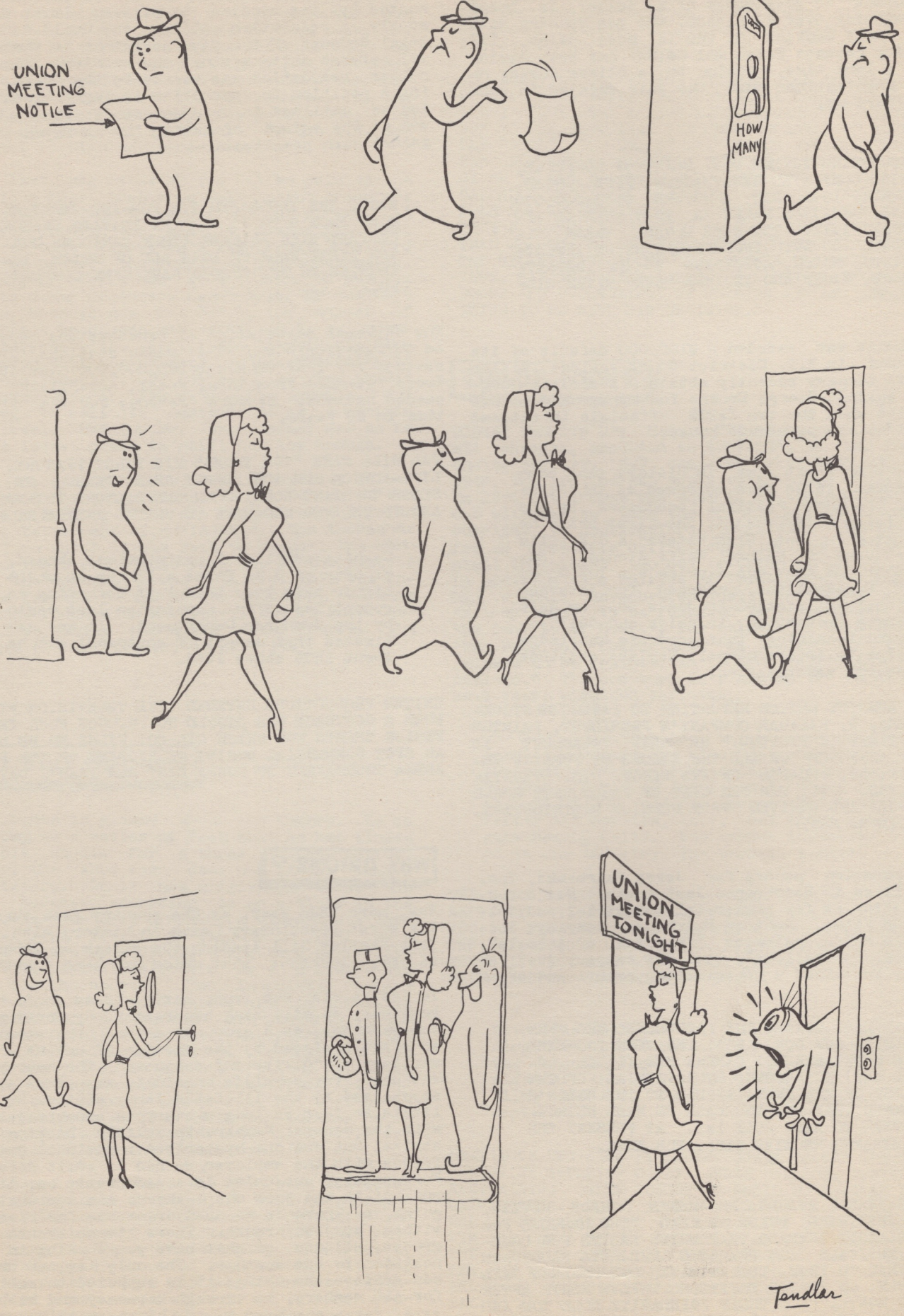
Despite additional restrictions abroad, exports of U.S. films will run about 45% higher this year than last, according to report issued in Washington last month by the Commerce Department. It was estimated that export of equipment will be about 150% above 1946.

UNITED PRODUCTIONS ENTERED THE TELEVISION FIELD WHEN A CONTRACT WAS SIGNED TO PRODUCE FOUR TELEVISION SHORTS FOR UNION OIL CO. FILMS TO BE USED AS SPOT COMMERCIAL DURING TELEVISING OF THE PASADENA TOURNAMENT OF ROSES LAST NEW YEAR'S DAY.

WHY UNIONS?

Now, more than ever, as the country goes through its worst reactionary wave in history with the Taft-Hartley Bill leading the attack on labor, it is very important that union men hang together.

To use an old, but true, maxim: If we don't hang together, we will hang separately. By working out our problems as a group we defeat the strategy so often employed by the enemies of unions - the strategy of "divide and conquer." The ever-present need for complete unanimity was once again emphasized by the ill-fated Terry strike. We had little to fear as long as everyone stuck together with the General Membership solidly backing the strike. But when one hysterical individual joined forces with the employer, we had to admit defeat. Fortunately, our union is a democratic one; it is run out in the open where anyone can see what is going on. There is no need or excuse for rivalry within our own ranks. There is no excuse for groups, cliques, or what have you, working in opposition to one another. The only way our union can achieve the things it is supposed to achieve for ALL members, is through harmoney and cooperation. In that regard Top Cel is happy to see that the different committees recently elected are working together and getting things done.


UNION
MEETING
NOTICE
HOW
MANY
UNION
MEETING
TONIGHT
Tondlar

Top Cel

SCREEN CARTOONISTS LOCAL 1461

Vol. 5 No. 3
1st February 1948

800 RIVERSIDE DRIVE, N.Y. 32, N.Y.
Tel. WADSWORTH 3-2821

Pepe Ruiz, 800 Riverside Drive, N.Y. WAdsworth 3-2821
Marvin Cristenfeld, 310 Riverside Dr. REpublic 9-8646
PERRY ROSOVE, Editor

General Membership meetings: Second Wednesday of each month
Executive Board: First and Third Thursdays of each month

OUR UNION

The Union is now moving to have contracts signed with the commercial studios. Last year, due to the Terry situation, the Union was unable to reach an agreement with the small studios and, as a result, our members in those places did not receive any substantial wage increases. The Executive Board is recommending to the General Membership that wages for slide films be divorced from animation rates. The purpose of this recommendation is to aid those small sutdios which are unable to meet the established rates. However, since the wage rates established by the West coast for animation are universally recognized, we cannot do nore than follow the same wage pattern.

In checking the attendance of General Membership meetings for the last year, we find that a great majority of the members attended four or five meetings out of twelve, leaving to a small group the business of running the organization. According to the ruling, members must attend one meeting out of three. What usually happens is that a member deliberately misses two meetings and then, for one reason or another, fails to attend the third. The Executive Board cannot accept an excuse for missing the third meeting as a legitimate reason for not imposing the fine, since no member can find a good reason for missing the first two meetings as well. A democratic union cannot be run. and should not be run. by a small clique carrying the burden of the work. To avoid such a situation, the Executive Board is recommending that when a member is fined for non attendance of meetings, the fined person must appear before the Executive Board in person to present his excuses, if any.

Although we have not accepted the Taft-Hartley bill in principle, we do recognize it as the law of the land, Therefore, our Local last December voted to have the officers and the Business Agent sign the non-communist affidavits and sent them to the NLRB. At the same time, we sent our financial statement to Washington as the law requires. It is very alarming that in a free democratic nation such as ours, in which the Constitution guarantees freedom of political opinion, a new law passed by a reactionary Congress requires that Union officials be forced to deny s particular political affiliation. Why Union officials? Why not baby-sitters? why not dish-washers? Would it not be as proper to require that our business men sign affidavits that they do not charge more for their goods than they are actually worth? In otherwords, we believe that this law is basically un-American. However, as long as the Taft-Hartley bill remains on the statute books we believe that as American citizens we should comply with its provision. We know that our members will not resent the fact that it cost us three cents in stamps to comply with the law.

CARTOONS STILL FIRST

Women's styles may change from one year to the next, and scientists may invent fantastic gadgets like atom bombs and automatic banana peelers, but one thing you can count on. Whatever else may happen to change the living habits of average Americans, the public is determined that cartoons shall be its favorite form of short subject entertainment. This is not just our idea. We may be prejudiced, but the exhibitors are not. The Motion Picture Industry's stock-taking patron's tastes in shorts for 1947, according to its exhibitors, reveal that "while tastes for comedies, musicals and dramatic subjects fluctuate from year to year, the animated one-reelers sail serenely on in top position twelve month after twelve month." Warner's Bugs Bunny has been the public's hero for the past five years, and has finally given way to M.G.M.'s "Tom and Jerry" America's cartoon heroes may change, but the cartoon itself still steals the show.

There is nothing new about the public's delight in the animated cartoon, in those new immortal personalities, Donald Duck, Bugs Bunny and Popeye, The Sailor, etc. What is new is the brilliant success of the animated cartoon in the rapidly expanding field of serious film making. Grand winners at the "Films of the World Festival" held in Chicago a few months ago by the Chicago Film Council were "Clean Waters", General Electric's 16mm color-sound film on importance of conserving the country's natural waters produced by Raphael G. Wolff Studios in Hollywood and "The Story of Menstruation", produced for International Cellucotton Produots Co. by Walt Disney, built around the idea that accurate knowledge helps create normal, healthy attitudes toward menstruation. These films were selected on the basis of their informative quality and their contribution to public welfare.

Facts such as these constantly make their appearance in the daily press and trade journals. And, in our opinion, these facts completely refute those calamity howlers in our industry (such as certain producers) who never fail to weep and wail about the good old days when our industry was a healthy, growing infant. (And, incidentally, they were always weeping even then). We refuse to be convinced that the time has come for all good cartoonists to crawl into musty shells and bemoan the end of the world. We believe, as a matter of fact, that the animated cartoon is suffering perhaps from a few perfectly normal growing pains. The first flush of rapid expansion may be over, but no one (without a selfish axe to grind) can fail to see what an unlimited future still lies ahead for the animated film.

The trouble with calamity howlers is, like all near-sighted people, they mistake an insignificant rut in the road for an impassable ditch.

Every road has its bad spots but we submit, and the facts will bear us out, that there are many straight, good roads for the animated cartoons to travel. We have the choice of theatrical films, educational, advertising, industrial, television, etc. and no one can say what other possibilities lie just ahead.

The trouble with these calamity howlers is basically the fact that they are afraid of change; they are afraid of the way our industry is spreading out into new fields they know nothing about. They are afraid of organizations like United Productions, which strike out fearlessly in new directions. These people may struggle to maintain the status quo and strangle our industry in a straight-jacket of mediocrity and a sterile repitition of worn out ideas, but we know the animated cartoon is too vital and important to be confined for long by narrow minds. We believe in the future of the animated cartoon.

ATTENTION VETERANS

WHO IS ELIGIBLE? You are eligible for a N.Y. State bonus if you meet these qualifications: 1) active duty as a member of the U.S. armed forces at any time during the period December 7, 1941 to September 2, 1945; 2) discharge under honorable conditions or still in service, and 3) residence requirements which are: A) you must have been a resident of N.Y. state when you entered the service and for at least six months immediately before, and B) you must be a resident of N.Y. state at the time of your application for the bonus.

HOW MUCH DO YOU GET? (1) For service of any duration outside the continental limits of the U.S.-$250. (2) For service of more than 60 days within the continental limits of the U.S.-$150, (3), For service of 60 days or less within the continental limits of the U.S. - $50.

HOW DO YOU PROVE RESIDENCE? In making out the application, you will answer various questions which will show your residence at the times required for eligibility for the bonus. Also, you will have to get some adult friend or acquaintance (NOT a relative) to sign the residence certificate which is included in the application. The person who signs this certificate must know where you resided before you entered service and where you now reside.

WHAT ELSE: You must send in with the application full-sized photostatic copies of your original or discharge papers (BOTH SIDES). Don't send small copies. Don't send originals. The application must be NOTARIZED. Typewrite or PRINT your answers. If you have changed your name, send in copies of the court order or your marriage papers (if female). If you can't get these, attach an affidavit stating the facts. If you lived outside of N.Y. State at any of the times required, but maintained a legal residence in N.Y. State, submit affidavits or supporting papers to prove your legal residence.

IDENTIFY REISSUES

On more than one occasion in the past, we have deplored the evil custom which has become so popular in the motion picture industry, of relying upon re-issues of old films for revenue. This re-issue business has become quite the thing to do, both in the field of animated cartoons and live-action films. We have, in our little way tried to point out that the reaction of the public to this sort of financial shenanigans would not do the motion picture industry one bit of good in the long run. It seems our prediction is beginning to come true.

The Better Business Bureau of Kansas City has been compelled by the receipt of many complaints from movie fans to re-open its drive to influence exhibitors to adhere to the Federal Trade Commission requirement that film re-issues be clearly identified in advertising and promotions. Says the Bureau: "Complaints are again being received from patrons that some theatres showing old films fail to indicate in their advertisements that they are re-issues, or that the work "re-issued" was in such small type that it was not observed, until later."

We cannot help but wonder, in the light of these complaints, who the producers and the exhibitors (who have no choice in the matter) think they are fooling. For just how long can they continue to trick people into movie houses to see old films they have seen before, without eventually alienating for good their most persistent fans? Is this the way the motion picture industry is planning to compete with the growing popularity of television?

And of all the villains in this profit-gouging skullduggery, who is more guilty than the animated cartoon producer whose product is often viewed by the chronic movie fan, performance after performance, year after year? For those of us who think of the animated cartoon field as OUR industry, as the industry in which we expect to spend our lives, we cannot help but regard endless re-issues of old, old films as a direct menace to our future security. It is essential for our welfare, if not the producers, that the public continue to look forward to the showing of our cartoons as a pleasant experience. Where do we stand if the movie going public begins to regard the appearance of a cartoon on the movie bill as the time to leave? When they begin to say, as we all to often hear: "Oh for-----I saw that thing at least ten years ago!"

For the producer a dollar in the hand may seem better than five dollars in the future, but the cartoonist who wants to continue earning a salary producing well-received films, must consider the public as a friend, not as someone to hoodwink or rob. False representation of a product is, unfortunately, common enough in other industries. We are sincerely sorry to see this same sort of irresponsibility make its appearance in the motion picture field. We hope the producers will realize their mistake before it is too late.

TRADE NEWS

IN THE FIRST DEAL OF ITS KIND, 20TH CENTURY CONCLUDED ARRANGEMENTS BY WHICH IT WILL FURNISH A DAILY NEWSREEL ISSUE TO NBC TELEVISION STUDIO HERE IN NEW YORK TO BE SPONSORED BY CAMELS. THE FIRST REEL WILL GO ON THE AIR FEBRUARY 16th AND WILL RUN EIGHT MINUTES.

The success of the children's matinees held during the holiday season by many theatres definitely served to re-establish this form of added revenue. In reporting on the experiences of such shows, dozens of theatremen, according to "Showmen's Trade Review", were making them a regular weekly event and would continue them for the balance of the season.

WALTER LANTZ AND MRS. LANTS WERE IN NEW YORK LAST MONTH. THEY SAILED FOR BERMUDA AND ARE PLANNING TO RETURN FEBRUARY 25th, TO DRIVE BACK TO THE COAST.

Publicly reported dividends paid by motion picture companies in 1947 hit a record high of $50,718,000, the U.S. Department of Commerce reported last month. This was 9% higher than the $46,714,000 reported for 1946. And, if the Commerce Department's usual estimate holds true - that its figures include only 60% of all dividends paid by motion picture companies - then the total of all industry dividends paid during 1947, may have topped $80,000,000, likewise an all-time high for the industry.

THE PERON ARGENTINE GOVERNMENT BANNED "OPEN CITY" AT BUENOS AIRES LAST DEC. 1, AFTER THE PICTURE HAD PLAYED 12 SUCCESSFUL WEEKS. NO REASON FOR THE BAN WAS ADVANCED.

General admission tax collection during 1947 totalled $389,867,479, a new record, according to figures released by U.S. Bureau of Internal Revenue. (Film admissions are usually considered to account for 80 to 85% of the total general admission collections).

METRO HAS ANNOUNCED THREE NEW CARTOONS TO BE MADE DURING THE SECOND QUARTER OF 1948. TWO "CARNEGIE HOWL" AND "MAN MAN MOUSE" WILL BE OF THE TOM AND JERRY SERIES. THIRD, "EGG O' MY HEART" WILL STAR TOM AND JERRY AND SLICK CHICK."

Hollywood, according to F. Harmon, MPAA Vice-President, is bounded on the right by threats of the Thomas Committee and the rantings of Congressman Rankin, on the left by the diatribes of Vishinsky and the red stop signals of Stalin, on the North by the arctic zone of frozen funds ice barriers of confiscatory import duties and chilling torrents of taxes, and on the South by the torrid zone of sultry sex with Duels in the Sun between its Ambers and its Outlaws ending usually, as might be expected, on Scarlet Streets of police censorship.

THERE ARE 1,677 MORE NON-CIRCUIT THEATRES THAN CIRCUIT HOUSES IN THE 20 DOMESTIC EXCHANGE AREAS SURVEYED BY THE MOTION PICTURE ASSOCIATION. (A CIRCUIT IS DEFINED AS "FOUR OR MORE" THEATRES OPERATED BY THE SAME MANAGEMENT. OF THE 10,393 HOUSES IN THE 20 AREAS, 6,035 ARE NON-CIRCUIT, AND 4,358 ARE CIRCUIT THEATRES. ADDITIONALLY, THERE ARE 124 DRIVE-IN THEATRES IN THE 20 TERRITORIES. TOTAL SEATING CAPACITY OF THE THEATRES IN THE 5,516 TOWNS IN THE 20 TABULATED AREAS, IS 6,052,846. AVERAGE PER THEATRE SEATING IS PUT AT 582.

Jerry Fairbanks Productions has signed a five year deal with NBC for the production of feature films of all types and lengths, especially for television.

Warner Brothers earned $22,094,000 for the fiscal year ending August 31st last. This net, equal to $3.02 per share, slightly more than double the dividend requirement, was an appreciable increase over the report for the previous year which showed profit of $19,424,000 or $2.92 per share. Among other revelations in the report was the $4,000,000 price paid for the RKO-Pathe newsreel.

WASHINGTON D.C. - TOTAL OF 2,579 PRINTS OF U.S. DEPT. OF AGRICULTURE FILMS WERE PURCHASED DURING 1947, MOSTLY BY SCHOOLS AND FOREIGN COUNTRIES, ACCORDING TO ANNUAL REPORT COMPILED BY DEPARTMENT'S MOTION PICTURE SERVICE.

Putting strong effort behind his campaining for "Fantasia", the manager of "The Southern" in Oak Park, Illinois, reports that the picture recently played to record crowds for sixteen days, nine days longer than any previous film engagement. Not bad for a re-issue! And speaking of re-issues, RKO will show again "Little Hiawatha", "Woodland Cafe", "Three Little Pigs", "Hawaiian Holiday", "Clock Cleaners" and "Alpine Climbers."

WHY UNIONS?

All right, let's figure it the way the NAM wants to do it. In case you have not noticed those big, full page ads in the daily press, be informed that the NAM is now engaged in a propaganda campaign designed to convince the public that corporation profits are not as fat as they look, but are merely "inflated." According to the NAM, corporations only earned seventeen billion last year after payment of taxes, but each of these dollars was worth only about sixty cents in terms of 1939 purchasing power. Is not that sad? The seventeen billion is actually only about ten billion by 1939 standards. But this is still double the five billion earned by corporations in 1939. Not a bad increase. If you play the same mathematical tune with the wages of industrial workers (something the NAM neglected to do) you would find an increase of about 23% - a good deal less than the 100% increase in corporation profits. And those fancy profits came out of the pockets of consumers like you, you, and you. That's why unions!

SWEDISH UNIONS

It is generally agreed that the best defense against dictatorship, either of the fascist or communist variety, must be a stable economy. The key to stable economy is full employment and a high level of purchasing power. Sweden, more than any other country in the Western world, has achieved that kind of stability in which the trade unions play an impressive role, according to an article in the January issue of the "Painter and Decorator."

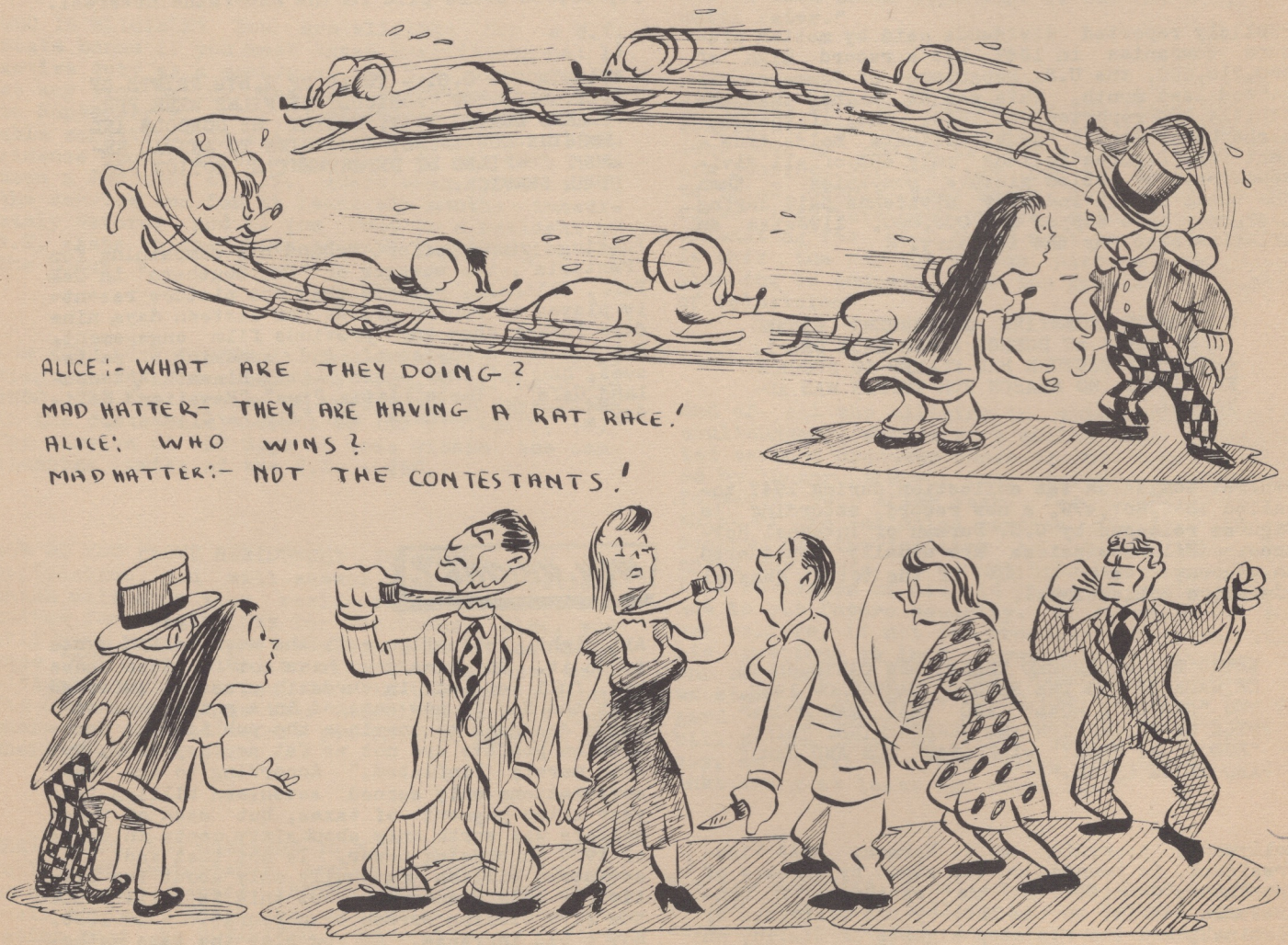
In Sweden, the people themselves own and operate monopoly businesses in the fields of power, transportation, and communications. Whereas our monopolies in these fields will contract their employment if a possible depression should hit in the near future, thereby killing our purchasing power, in Sweden planned employment in these fields will be expanded as needed in order to increase the purchasing power of the nation.

The reactionary forces in our country, the representatives of monopoly business, are responsible for such anti-union laws as the Taft-Hartley bill. In Sweden, public ownership of these monopolies has eliminated such reactionary elements. As a result, the Swedes live in a liberal atmosphere with a calm feeling of confidence that they are prepared to conquer any economic emergency which may arise. There is no fear of dictatorship from either left or right. The economic crises which produced men like Hitler, Mussolini and Stalin, will be avoided.

According to the article in the Brotherhood's magazine, the trade unions and cooperatives support a political movement which maintains majorities in both houses of the Swedish Parliament. This should give us reason for a second thought the next time editorials in the Daily News assert that trade unions have no business getting in politics.

The article stressed the importance of worker's education which is sustained by the trade unions and financed in part by public funds. The purpose of this education program is to teach the meaning of democracy; not in the way big monopoly business interprets the word, but in the way the Swedish people, through their trade unions, have interpreted it.

ALICE IN MISADVENTURELAND



Top Cel

SCREEN CARTOONISTS LOCAL 1461

Vol. 5 No. 3
1st March 1948

800 RIVERSIDE DRIVE, N.Y. 32, N.Y.
Tel. WADSWORTH 3-2821

Pepe Ruiz, 800 Riverside Drive, N.Y.
WAdsworth 3-2821
Marvin Cristenfeld, 310 Riverside Dr.
REpublic 9-8646

General Membership meetings: Second Wednesday of each month
Executive Board: First and Third Thursdays of each month

PERRY ROSOVE, Editor

OUR UNION

At our last General Membership meeting the members accepted the recommendation of the Board to make it mandatory that any person who misses three meetings in a row, and is therefore fined, must appear in person before the Board to present his excuses for being absent. It was explained that no one can be excused from the payment of the fine by justifying his absence from one out the three meetings. The ruling requires that an acceptable excuse be presented for EVERY meeting missed. We suggest that members make it a point to attend at least every other meeting to avoid this difficulty. Only in this way can every one keep up with the affairs of the union and play an intelligent role in the formulation of union policies.

Every member is entitled to receive monthly copies of the Brotherhood's official magazine, "The Painter and Decorator." We have found this magazine very interesting and useful in the past. The last issue contained illuminating material on the Swedish Trade Union movement as well as answers to many common questions pertaining to the operation of the Taft-Hartley Act. If any member does not receive his copy regularly, please inform the union office.

The campaign to organize work done on a free lance basis is producing results. In the last few weeks we prevented some money conscious producers from chiselling. We hope that the membership will continue to cooperate with the Business Agent and keep him informed of the free lance offers they receive. Only by complete cooperation can the policy of underpaying and chiselling on free lance work be eliminated. All members should keep in mind that no free lance work can be done for less than the following minimum rates:

> Animation $7.50 per foot; Assisting $4.50 per foot; Inbetweening $.45 per drawing; Inking $.24 per cel; Painting $.40 per cel; Story, Story Sketch and Layouts $2.00 per foot.

Also, "That before accepting free-lance or non-union shop work, members must obtain OK IN WRITING from the union, or be fined one week's pay."

Some time ago we asked that all members have their union dues books brought up to date. Some members have complied but the majority ignored this request. We mention it once again because it is important for you to know how much money you paid last year in dues and assessments, for these items can be deducted from your income tax.

HOLLYWOOD FIGHTS BACK

While Hollywood's films have been running into all kinds of problems in the foreign market, too numerous to mention, foreign films have been enjoying unprecedented popularity in this country. Much of this new interest in imported films is due to the excitement created by the success of the realistic, low budgeted Italian Film "Open City" which is doing a million dollar business here.

The upswing in exhibition of foreign films during the past two years has been phenomenal. Big New York theatres which wouldn't have touched an imported film with a long pole before the war are changing their policy. Latest addition to the growing number of theatres who realize the public does enjoy realism in films is the Brooklyn Paramount which will show the French film "Panic" as its first foreign offering.

The MGM studios, long the stronghold of sleek escapist films, has finally recognized the need to come to grips with reality if it is not to continue losing its grip on lush movie profits. Proof of the switch in policy is the signing of Louis de Rochemont, master of the realistic documentary film technique, (The House on 92nd St., and Boomerang) to film controversial subjects of newsworthy value for as little as $400,000.

In these news items is recorded the passing of an era and the end of a popular myth that the US movie fan has the mentality of a ten year old whose only desire is to lose himself in a Hollywoodian world of make believe.

We hope these facts will not go un-noticed by animated cartoon producers who, perhaps even more than live-action producers, are guilty of underestimating the intelligence of the movie going public. Nothing could be more stereotyped and inevitable than the typical cartoon whose basic plot and presentation have not changed since Bobo the Clown first jumped out of the inkwell. In a world in which everything changes but the animated cartoon it is only a question of time before the cartoonist finds himself sitting on the curb wondering what hit him.

No, we do not expect the cartoon to get involved in war, politics, and racial problems (though we did like both "Hell Bent for Election" and "Races of Mankind."). What we do expect is that cartoon producers might occasionally recall that a cartoon is a work of art and not a machine rolling off an assembly line.

TRADE NEWS

According to the Gallup poll, 71% of the nation movie goers have heard of the Congressional Un-American Committee investigation, and that of this number 51% think it was a good idea, 27% think not, and 22% have no opinion. 3% of the 51% approving the investigation feel that Hollywood is overrun with Communists.

"SURPRISE-SURPRISE-DEPT." All officers and directors of Walt Disney Prod. were re-elected at the annual stockholders' meeting. Named for another year were Roy Disney, president; Walt Disney, board chairman..... You know the rest. Let's forget the whole affair!

Again, the infatigable Lantz is in the news. After a pleasant vacation in Bermuda he tells the press that "admission cost of two seats added to the present flat rental of each cartoon playdate would mean the difference between loss and profit. "Again he tells the papers "cost of production have increased by 165 % since 1941" and as usual, we hear the old charge that "about 95% are labor charges." The President of the Cartoon Producers Association assures the public that the numbers of cartoons produced has decreased from 185 -190 annualy to 90-98 scheduled for this year. A local reporter tells us that when he phoned Famous to confirm this later report the company informed him that the opposite was the case, as far as Famous was concerned.

Technicolor's opposition to C.B.S. application to register "Telecolor" as the trademark for radio and television apparatus was sustained by the U. S. Court of Customs and Patents Appeals at Los Angeles las month.

At the "Cameo" in London they had a cartoon program, and this is what one of the critics said: "The forthnight's season of International Cartoons offers nothing else a quarter as good as Disney -that perhaps was to be expected- and little that promises well along other lines. The best shots at something new are a Russian fairy-tale of the ice-demon and the Czech puppet cartoon of insect life.

FAMOUS STUDIOS HAVE ONCE AGAIN RECEIVED THE MOTION PICTURE HERALD AWARD FOR ITS "POP-EYE" AND "LITTLE LU-LU" SERIES FOR BEING AMONG THE TEN BEST MONEY MAKING CARTOONS LAST YEAR.

Peer International Music Corp. suit against Disney here in N.Y. was settled amicably. Peer brought suit after Disney gave copyrights to "Song of the South" to Dantly-Joy Music, disregarding contract with Peer, who had released Ray Gilbert, under contract at the time, to score "South" with pact guaranteeing Peer copyrights to Gilbert's work.

The Rank Organization in England expects to have an experimental theatre television network in operation there this year. The network will be designed to secure information on types of programs needed, technical methods of transmission and audience reaction to presentation technique.

LAST MONTH THE BOARD OF DIRECTORS OF WALT DISNEY PROD. (THE NEW ONE?) DECLARED A QUARTERLY DIVIDEND OF 37½ CENTS ON ITS SIX PER CENT CUMULATIVE CONVERTIBLE PREFERRED STOCK, PAYABLE APRIL 1.

UNIVERSAL PICTURES DID AN ALL-TIME HIGH GROSS OF $64,958,405 DURING THE FISCAL YEAR WHICH ENDED NOV. 1 1947. THIS IS A BOOST OF $ 11,023,540 OVER GROSS INCOME OF PRECEDING YEAR WHICH AMOUNTED TO $53,934,865.

We heard that Venezuela's Motion Picture Workers Union voted to ban all Disney pictures, claiming Donald Duck's dog, Bolivar, was an insult to their national hero. The studio of course, decided to change the name of the pup, which incidently appeared only in comics, not in the studio films.

"Funny Business," a short based on the newspaper and magazine comics industry, has been completed by R.K. O. Pathe for early release.

WHY UNIONS?

Every American owes a debt of gratitude to Phil Murray and the CIO. Among other things we do not like, the Taft-Hartley law forbids a labor union from making any expenditures in connection with a national or Congressional political campaign. This is clearly a denial of the constitutional right of all free men to campaign for the candidates of their choice. Murray deliberately broke the law in order to bring the Taft-Hartley law before the Supreme Court where its constitutionality will be tested. In this way the CIO is fighting for the rights of all Americans whether they are organized workers or not. If Congress can successfully outlaw political action on the part of labor unions, it can also forbid any political action whatever. We are confident the Supreme Court will protect the rights of working men and women to engage in political activity and we are grateful to Phil Murray for going to bat for us. That's why unions!

BARGAIN BAREMENT STUDIOS

One of the producers with whom we have a contract showed us an add which appeared in the "Televiser, Journal of Television", in which an outfit offered "animated cartoons-film commercials" at bargain basement rates. The add claimed: "Look at these low sample prices, ½ minute animated spots- one for $200.00, six for $1,000" and then quotes the price for one minute "animated spots."

Our producer friend was peeved at the add for informing television studios that such work might be done at the ridiculous rates quoted, since it undercuts his product, the product which, incidentally, keeps us employed.

A careful study of this add reveals that what they sell is not animated cartoons but "animated spots" which is nothing more than a "zooming camera "which brings a non-animated object up on the screen or vice-versa.

That type of competition is not fair to our artists or to the studios with whom we have contracts. There are entirely too many so-called producers in town jumping at any job with the promise that they can do it for peanuts and do it just as well as the next guy. The results are obvious. When the picture is finished and it is bad, naturally, the company for whom it was intended gets sour on the idea of using cartoons. Thus another possibility for the use of our medium in a new field is lost.

There is particularly, the case of a large organization like the "March of Time", which should know better than to try to cut its costs without paying the price in terms of a poor production job. A job was given to a small studio, and after routine delays, since the studio had neither artists nor equipment, a bad job was turned out. The work was then given to another studio at higher prices, where it was patched up. In the end the total cost was higher than necessary and the film itself a mess of patch-work.

You might ask why we are concerned. It's their money! But the fact remains that clients become discouraged, and we animation artists, are the ones who pay in the long run.

We recognize the fact that studios paying union wages have a problem in this type of cut-rate competition, and we are ready to cooperate with them at any time in order to find an equitable solution.

It is not our intention to discourage small studios or individuals from entering our field. Our job is to maintain certain standards of quality upon which the employment of our membership depends. We must give our clients what they want and no client wants a poor picture.

DECLINE OF UNITED NATIONS

When the last great war ended the people of the world hailed the creation of an international organization, the United Nations, designed to insure lasting peace. Our country has been proud of the fact that it has played a major role in marking the UN reality.

But now, only two short years after the creation of the UN, the people of this country have good reason to suspect that the UN is dying of neglect.

Recently our delegation helped create a new Jewish state in Palestine. At the very same time we put an arms embargo into effect which makes it a simple matter for the well-armed Arabs to massacre the Jews.

While we are deeply sympathetic for success of the new Jewish state, it is not the Jewish cause which prompts us to write this article. The decision of the UN to partition Palestine was the first great judgement handed down by that body on an important international dispute. If we now remain passive while the Arabs and the British deliberately sabotage all efforts toward a peaceful solution of the problem, the prestige of the UN will suffer a mortal blow. If after all our efforts to secure the passage of the partition plan, and after Pres. Truman's insistence that we will "support" the plan, absolutely nothing is done to enforce it, what assurance do the nations of the world have that the UN will be able or willing to enforce any of its decisions?

This is, therefore, not a Jewish-Arab problem but a world problem which involves us all. It is not just a question involving the creation of a new state, but a question which will determine whether the UN itself will live or die. As a member of the Security Council the U.S. should take the lead in providing the means of enforcing UN decisions but, so far, our president and delegation have only succeeded in preventing the Jews from defending themselves.

Death by neglect is just as sure and permanent as death by design. And in the face of our failure to act we are compelled to wonder if Truman is actually indifferent to the possible death of the United Nations.

ADVERTISING IN THEATRES

According to a Daily Variety article of Feb 10th the National Theatres is opening its entire circuit of 600 theatres to screen advertising. This precedental step was disclosed with the placing of an order for 50 Cinecolor prints of "Tobacco Land", an eight minute subject plugging Chesterfield cigarettes and other products. Prints are expected to be ready March 15, and it is presumed the circuit will start nation-wide screenings between that date and Easter.

It is not easy to determine what effect this new move will have upon the animated cartoon. It may mean plenty of additional work for our commercial studios which are prepared to do that type of work. It might also mean the elimination of running time usually devoted to cartoons and other short subjects.

Of course, it is not yet known how the public will react to movie commercials. The exhibitors seem to feel that if production quality is kept high with a maximum of entertainment value the average theatregoer will not resist. There is no question about the exhibitors being interested in the potentialities of advertising as a good source of income.

At this point there is not much to get excited about. The idea has been presented before without anything coming out of it. However, the biggest stumbling block, the lack of national distribution, has been broken by this action of the National Theatre chain. If, in addition to this circuit, other national chains should follow suit, then movie advertising would be off to a flying start.

THE GALLOPING POLLS

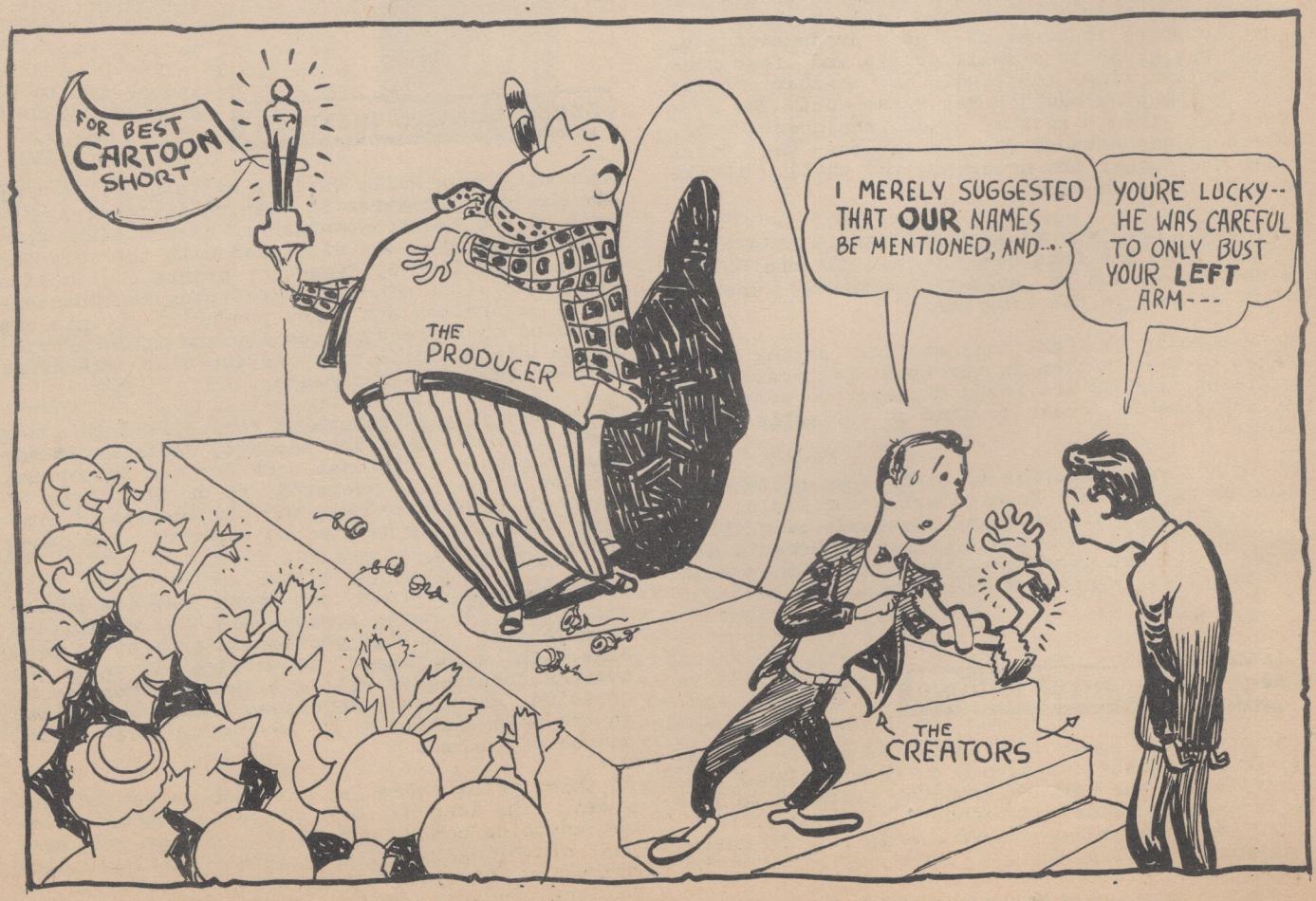
We look forward to this time of the year with a good deal of anticipation despite the fact that we must admit we are a year older. For it is about this time that sundry organizations such as the Boy-Scouts, Organized Critics, the D.A.R. the Sons of Mothers, the American Ethnological Society, and ALL trade papers and magazines present various prizes and awards for the best film or the best money making actor. Even foreign countries like to engage in the sport of telling Hollywood what they consider to be the most successful film

How the trade magazines and organizations conduct their polls has always been a mystery to us. No one has ever asked us what we think about anything - but, of course, we tell 'em anyway. If the results of these polls are based upon public opinion, why does each group usually turn up with a different winner? We cannot believe the public is so fickle as the variety of results would seem to indicate. Our tongue is in our cheek.

Of all the polls which regularly enjoy presenting accolades, none is more pretentious and well publicized than the Academy Awards. At this lavish annual get-together members of the film industry have a great time patting each other on the back and giving each other Oscars. We are specially fond of the Academy Award affair, however, because they always have an award for the best (?) cartoon of the year. The other polls just ignore our industry for the most part. Academy members do not vote for the best cartoon directly - that is done by a few select minds. This year the five competing cartoons are Disney's "Chip an' Dale" and Pluto's "Blue Note." (Why two from the same company?) Hanna-Barbera's "Dr Jekyll and Mr Mouse," Pal's "Tubby the Tuba" and Warner's "Tweetie Pie."

12,000 members will be participating in the other elections. We were told with emphasis that this was "the biggest vote in the history of the Academy" (and we thought the business was going to hell.) Awards will be announced March 20th.

Regardless of who wins the cartoon awards, we know the people responsible for creating the winner will not be present. The directors, layout men, animators, etc. the cartoonists who did the work will not get any recognition for their efforts, we can rest assured of that. But it is nice to know that some producer can decorate his office with gold engraved Oscars which he had the great honor to present himself. They make such excellent decorations.



Top Cel

SCREEN CARTOONISTS LOCAL 1461

Vol. 5 No. 4
1st May 1948

800 RIVERSIDE DRIVE, N.Y. 32, N.Y.
Tel. WADSWORTH 3-2821

Pepe Ruiz, 800 Riverside Drive, N.Y.
WAdsworth 3-2821
Marvin Cristenfeld, 310 Riverside Dr.
REpublic 9-8646

General Membership meetings: Second Wednesday of each month
Executive Board: First and Third Thursdays of each month

PERRY ROSOVE, Editor

OUR UNION

We have been recently negotiating with several studios. Second in importance to Famous Studios is Fletcher Smith Studios. At that place which does animation and slide films, we secured a 25% wage increase for the animation dept. and a 12½% wage increase for slide film artists. When we consider that the workers at Smith have not received increases since 1946, due to the Terrytoon strike, the above raises are not too significant. However, we have at last achieved uniform rates throughout the industry. The rest of the contract establishes conditions similar to those prevailing at Famous Studios. This contract is serving as a pattern for the rest of the industry.

A contract has been signed with the Columbia Broadcasting System covering their artists engaged in the production of graphic visual presentation used in video. Our members in that organization have been represented in the past by the Scenic Artists Local 829. With the present agreement our Local is now recognized as the bargaining agent for the group and some wage increases have been put into effect. Due to the fluid nature of the television field, like other unions, we have agreed to the establishment of special rates to facilitate the development of this new medium.

Members of several studios have been asked to sign petitions requesting the N.L.R.B. to conduct elections to determine whether members at the different studios want union shop clauses in their contracts or not. It is clear that if our union is to achieve the unity which is esential to the winning of better conditions and wages every one in these studios should be union members. There is no question here of forcing any one to join a union if they don't want to belong to one. It should be clear that non-members at the present time are enjoying standard wages and working conditions established by the Union. The least that can be expected of people who share the gains that the Union has won is that they also share our responsibilities. These elections have been made necessary by the infamous Taft-Hartley bill which requires an election in every shop before union shop clauses can be legally applied. We have therefore requested elections at Famous, Fletcher Smith, and C.B.S.

The membership granted tothe Recording Secretary the privilege of waiving dues since the office in the past has entailed a considerable amount of work. However, since a new Secretary has been elected, the membership decided that office should no longer excuse a members from the regular payment of dues.

During the war when there was no problem of unemployment and many of our members were doing comic book work, the union decided to ask for time-and-one-half for all free lance work. This rate has been in effect up to the present time and has been quite successful. However,with some of our members now out of work, and with some of the Producers complaining of the high cost of production, the Executive Board decided after studying the problem that members could be permitted to do free lance work at straight time in those studios where we have contracts, and time-and-one-half in non-union shops.This arrangement has the advantage of helping those studios which have signed contracts with us and at the same time provides an incentive for small producers to sign up with us. With so many small outfits attempting to break into the television field we want to do everything we can do to help such organizations get established. The Board is therefore recommending that "members be permitted to accept free lance employment from contract studios at straight time. "NON CONTRACT STUDIOS STILL MUST CONTINUE PAYING THE OLD RATE OF TIME-AND-ONE-HALF TO OUR MEMBERS".

President Whittier wasalso instructed to appoint a television committee to work with the Business Agent on the many problems concerning that new medium.We want to stress here the importance of thiscommittee. The television field is expanding rapidly and it is important that we know about developments in it which affect our artists. We would like to direct such developments so that our members willbenefit and the work being done will be of the highest quality.

As a result of past objections in regard to the clarity of the financial reports, the Executive Board has agreed to change the format of reports. The board hopes that the membership willl no longer have trouble following the financial operations of the union.

A Budget Committee was created by the Executive Board to study the possibilities of cutting expenses below our income. Many members apparently felt that our margin in the black wastoo thin for comfort and that the whole structure of our organization should be changed. The committee has met several times and at the next meeting the Board willpresent their recommendations. An important feature to be discussed will be the Business Agent's proposal thathe would guarantee the Union a regular monthly profit using his own salary as a cushion to absorb any expense exceeding our monthly income. Inthis way the efficiency of the Local would not be impared and we will operate in the black.

At the request of the Board, Herb Sorrell, Business Agent of the Moving Picture Painters in Hollywood, requested the help of General President Lindeloff in securing from the Brotherhood a waiver of our per capital $1,360.00 debt which was not paid during the Terry strike. After our Business Agent and the General Organizer of this district saw President Lindeloff, we received a letter from our parent organization granting our request. We are most grateful to Herb for his help in this matter. In spite of his many big problems he never fails to come to the help of the cartoonists when they need him. THANKS!

In our next meeting in May, nominations for all union officers and Business Agent will be held. The elections willtake place in the following month of June. We expect a good turnout of all members for, obviously, the welfare of the union for the following year dependsupon the caliber of the people nominated and elected by YOU.

WHY UNIONS ?

Employers say unions interfere with their "right to run their business in their own way."

That's true. That's precisely what unions do.

Well, isn't that a bad thing? That depends. It depends on whether you believe in dictatorship or democracy.

The worker is, supposedly, a free man. On Election Day, he goes to the polls and votes for his chosen candidates. He has a voice in deciding how things are to be run and who is to run them.

But about one third of his adult life is spent at work in the factory. And there, without a union,he has no voice in deciding how things are to be run and who is to run them.

When the union, through the increased strength that comes from organization and collective bargaining, limits the employers "right to run his business his own way," it gives the worker inside the factory something like the kind of democracy he already enjoys outside the factory. The United States Industrial Commission pointed this out aslong ago as 1902:"By the organization of labor, and by no other means, is it possible to introduce an element of democracy into the government of industry."

As we believe in democracy, we do not want to see it limited. On thecontrary, we want to see it extended. The purpose of unionism isto extend democracy.

TRADE NEWS

A bit late we want to congratulate the Warner Bros. fellow-workers for winning, with"Tweetie Pie" this year's Oscar. We hope to be able to work out some new system of selecting the best cartoons of the year; not only having the East Coast better represented,but having our industry doing the nomination,like the actors, directors, or writers, instead of the self elected ones.

Motion picture theatre grosses in 1947 were better than in record-breaking 1946, according to the Bureau of Internal Revenue. The figures show that general admission taxcollections from Feb. '47, through Jan. '48, reflecting box-office business for the 1947 calendar year,totaled $386,789.733, compared with $385,950,164 for collections reflecting the 1946 calendar year.

SAM BUCHWALD PLAYED HOST TO ANIMATORS, ASSISTANTS AND THEIR FAMILIES LAST MONTH WITH AN HOUR AND ONE HALF PROGRAM OF CARTOONS, WITH LOLI-POPS FOR THE CHILDREN. THE KIDDIES CERTAINLY WENT FOR THE SCREEN SONGS SERIES.

According to the trade papers Warners will make 34 cartoons this year, including 26 in Technicolor and 8 in Cinecolor. Normal output is 26 but studio has taken 8 more in order to make up for drop in output last year. There'll be 12 "Bugs Bunnies" instead of 8 in 1947.

The Wall Street Journal has madea survey of 332 companies in 22 industries and found that profits in 1947 were 48% above those of 1946. For instance, Autos and parts, up 223.8%; Electrical Equipment, up 154.0%; Mining and Metals up 123.7%; Sugar, up 117.5%; Coal, up 61.5% Only one industry -aircraft- showed a deficit. Four, distillers, drugs, rubber and movies, reported lower profits from last years record breaking operations.

M.P.A.A. Survey shows that there is a total of 16,880 regularly operated theatres in the U.S. In the New York exchange area there are 1,023, with a seating capacity of 1,174,342.

Eric Johnson rejected a protest against "the appearance of motionpicture stars in political propaganda films."The protest was from Pacific Coast Conference of Independent Theatre Owners. Johnson wrote: "If it is within my power to prevent it, this industry will not set a dangerous national example by limiting, curtailing or denying any of the sovereign rights of anyone connected with it." (!)

THE 16-MONTH OLD INDICTMENT CHARGING HERB SORRELL AND 8 OTHER FILM UNIONISTS WITH CRIMINAL CONSPIRACY TO VIOLATE COURT ANTI-PICKETING ORDERS WAS DISMISSED BY THE CALIF. SUPREME COURT.

Settlement of the Anglo-American film impasse, in effect since August 8 last when MPEA cut off the export of new films to Britain in protest againt a 75% tax was officially announced in London last March 11th. The key points on the new agreement were: removal of the 75% duty , resumption of American film shipments, remittance of U. S. film earnings in the sum of $17,000,000 annually for the first two years of the agreement which operates four years beginning June 14, and in addition the equivalent of British film earnings in the U.S. During the interim period pictures will be admitted and money remitted without restriction.

According to the press, Lantz is winding up scripts on first six on his program of 12 cartoons set for release by United Artists. Lantz also secured a contract with the Coca Cola people to make a series of shorts running around 200 feet.

With equipment exports more than doubling from the 1946 figures, Dept of Commerce said that 1947 was a record year for shipment of film and equipment. (And we were told that the foreign market was lost!) Export of films reached 311,240,153 feet, ten per cent more above the '46 figures. Dollar volume of equipment exports was recorded at more than 130% above 1946.

Average adult evening admission price to the nations theatres is50.4 cents Audience Research Institute reports. A breakdown of the average current report shows the highest average is in the West, at 57.7 cents, the East is next with 52.8 cents, followed by the Midwest, at 47.8 cents and the South 45.3 cents. All divisions show an increase since November.

ANNOUNCING ITS ENTRANCE INTO THE HOME MOVIE FIELD, COMMON-WEALTH PICTURES CORP. IS OFFERING 13 FULL - LENGTH CARTOONS IN KODACHROME AND BLACK--AND WHITE. (Where have we been all these years?) TITLES NOW AVAILABLE ARE: MOLLY MOO COW AND THE INDIANS, MOLLY MOO COW AND ROBINSON CRUSOE, MOLLY MOO COW AND THE BUTERFLIES, MOLLY MOO COW AND RIP VAN WINKLE, MOLLY MOO..... Oh! LET'S FORGET THE WHOLE BUSINESS!

Television is taking a huge slice out of West coast jukebox profits. Juke operators feel that video is responsible for the worst year in their history. Over anxious operators are offering their nickel machines for as high as a 70% take. Operators, 14 years ago, placed their machines in locations and were accepted merely as a biz boost. One year later a 25% cut was handed to the proprietor and in 1938 the take jumped to a 50-50 split.

Some Allied States Board of Directors meeting in Washington contended that 20th Century Movietone News, in selling a newsreel edition to television did a "definitive disservice to exhibitors" by speeding television competition with theatres.

Television in two years time will have a US audiance approximating 65 million, J. H. Ream, CBS vice prexy told the Chicago Federated Advertising Club. Noting that tele sets increased eight times from Feb. '47 to Feb. '48, with production now ata monthly rate of 35,000 he asserted set ownership in five years will have reached 50% saturation point in country's larger markets having tele service.

Although Hollywood studio labor costs have risen in recent years,they are but an insignificant part of the over-all rise in production expenses, independent producer E. A. Golden declared last month. Labor, he said, does not get more than 15% of a picture costing $1,000,000. In General, labor costs are up 30%, but that is not much in light of the present high cost of living. "Hollywood labor costs are fair, the workers are not overpaid, and they do a fine job," was his summation.

ADDING NINE MORE TELEVISION AFFILIATES TO THE C.B.S. BRINGS THAT COMPANY'S VIDEO STATIONS TO 12, SAID TO BE THE NATION'S LARGEST.

An increase of 1.4 cents in theatre prices for the 4 months ending March, was reported by Audience Research Inc. Survey showed adult price climbed to 50/4 cents from the November figure of 49 cents.

United Productions has signed a contract to do a series of theatrical cartoons for Columbia. First two ones to be produced will be based on the Fox and Crow characters already established by Columbia after which U. P. A. will inaugurate new characters.

WHEN IS A CONTRACT?

We happened to get a look at the new contract recently. At first glance we mistook it for a copy of Webster's Unabridged Dictionary. We can remember without too much difficulty when a contract consisted of a couple of typewritten sheets that even a director could understand. The question today is do the lawyers work for us or the paper manufacturers? There is enough space on the back side of this new contract to reanimate "Bambi".

A contract between management and labor is supposed to be a "mutual understanding." Its main function is to maintain harmonious relations and avoid disputes. But we fail to see how there can be understanding and the function of the contract fulfilled when it is written in such obscure language that the lawyers have to hire lawyers to interpret it.

The huge size of the new contract has largely grown out of our desire to establish a standard contract for the entire industry, a standard based upon the west coast agreement. Unfortunately every producer in California had his own lawyer in on the formation of that contract and, of course, each lawyer was not happy until his particular pet clause was inserted in the language of his native land. The result is a massive document whose most significant word seems to be "whereas."

Maybe we are just old fashioned, but we cannot see why these agreements which are supposed to eliminate misunderstandings should not be written in clear concise language that everybody can understand. Down with "whereas!"

THE NEW LOOK

Some ofthe films turned out in Hollywood recently are indicative of the new trend in film production. We greet this transition with satisfaction for two reasons: the films themselves are a great improvement over the trash which has been commonplace, and the cost of production has been slashed drastically. We have always contended that good picture making does not necessarily hinge upon a costly budget. Hollywood, bless its simple soul, has always equated quality with money. This myth has finally been exploded by the tremendous success of low-cost foreign films in this country.

We have argued before that increased efficiency on the upper levels of production is the only real solution to the many complaints of the producers, particularly in the cartoon industry, that high wages are the crux of their problem. Walter Lantz,as spokesman for cartoon producers, has repeatedly stressed wage-rates in his statements to the press,as though lowered wages would automatically solve all present day problems. This, as we have said before, is the lazy man's way out of the dilema. That there are other alternatives has atlast been proved by the major studios, who, faced with similar problems, have found the solution in simpler, documentary type stories, in the elimination of waste and inefficiency on the executive level, and, most important of all, perhaps, in lowering ticket prices at the box-office.

We would like to see producers in the cartoon industry attack their problems with the kind of realism and energy the majors have displayed. We would like to see some evidence of thought and imagination on the kinds of stories selected for production and in simpler techniques of presentation.The model for a new money-saving technique which does not sacrifice quality, but, as a matter of fact improves upon old styles,has already been turned outby United Productions in Hollywood and TempoProductions here in New York (Dave Hilberman and Zack Schwartz.) These organizations have shown how fine films can be turned out on a small budget. Here is the proof of the pudding. Let us hear no more talk about the necessity of cutting wages to insure the financial survival of cartoon producers.

THIS DRAWING REPRODUCED ON THIS PAGE WAS DRAWN BY ONE OF OUR MEMBERS AND WILL APPEAR DURING THE MONTH OF JUNE IN OVER 3000 NEWSPAPERS THROUGHOUT THE COUNTRY AS WELL AS ON SUBWAY CAR CARDS AND BILLBOARDS.

TOP CEL

SCREEN CARTOONISTS LOCAL 1461
800 Riverside Drive

June - July 1948 New York 32, N. Y.

OUR UNION

At our June meeting the Local elected new officers for the coming year as follows: President: JAC ZANDER; Vice-President: HARVEY PATTERSON; Treasurer: LARRY SILVERMAN; Recording Secretary: MARIE GAMSU; Financial Secretary: GORDON WHITTIER; Conductor: JOHNNY GENTILELLA; Warden: GEORGE OTTINO; Trustees: ROD JOHNSON: RUTH KUSS and LESTER SCHUDDE; Business Agent: PEPE RUIZ; Top Cel Editor: PERRY ROSOVE.

It appears obvious to us that the coming year will not be an easy one in which to act as leaders in the affairs of our union. Therefore, in wishing our new officers all sorts of success in their new jobs, we pledge our wholehearted support and we know the entire membership will second that motion. We want to express the sincere thanks of the membership to the hardworking members of the retiring Executive Board: Whittier, Gentilella, Gamsu, Beaver, Tendler, Klein, Golden, Tafuri, Ottino, Eletto, Vernick, Kuss, Sogioka, Guarnier, Foster, Zander.

DAVE TENDLAR, in particular, has earned our special thanks as Treasurer for the past three years. His job, always a tedious and thankless task, was made unusually difficult since he was responsible for the collection of assessments during the Terry strike. Our warmest thanks, Dave. And of course to GORDON WHITTIER, last year's president, our sincere thanks for a magnificient job performed under the most trying circumstances. He assumed office in the middle of the Terry strike but despite that difficult handicap we are proud to relate that he never once failed to understand and control the many problems which beset the union one after the other. WHITTIER never took the easy way in reaching the decisions which his job as president required but spent many hours studying our constitution to insure justice in each case. In behalf of the union we are happy to express our gratitude for a job well done.

Maurice Howard, B.A.
Screen Cartoonists Local 852
Hollywood, Calif.

Dear Maury:

When our Executive Board recently accepted the Clearance Card of ..... the feeling of the members was not what it should have been. There was marked resentment due to the fact that your Executive Board (see our letters April 25 and May 26, 1948) had again failed to take measures to prevent men from coming East without first receiving a union approval as both our Locals agreed to do at San Francisco. At the present time there is another man of yours here on his own making a farce of our efforts to control the unemployment situation.

We want it to be clear that we do not object to your men finding jobs here. We realize your problem is much greater than ours and we are anxious to do all we can to alleviate it; however, we feel that our unemployed should qualify first for available jobs in this area just as your people should qualify first for positions in Hollywood.

Some of our members are in L.A. at present waiting for your Local to accept them while they are still paying dues to us. Our Executive Board thinks it would be reasonable if your Local would agree to exchange membership for membership, or we might be compelled, in self-protection, to establish some sort of fee for the acceptance of all clearance cards.

We would like to remind you that the existing solution to this problem was advance by your Local. We accepted it and have applied ourselves to its enforcement. We would like to see your Executive Board make some effort to do likewise.

Fraternally yours,
Pepe Ruiz, B.A.

New Contracts Div. Ben Harrison and Joe Oriolo are the most recent producers to ink contracts with the Union. At present our Business Agent is in negotiations with A.B.C. Television, WPIX (daily News) and with Tempo Productions. Members will be interested to learn that Film Graphic, although informed that we would agree to the adoption of the Fletcher Smith contract, decided to maintain working conditions as they were, guaranteeing a more liberal sick leave clause, more holidays, longer vacation, etc. A similar decision was made by Tempo Production.

TRADE NEWS

JOE STULTZ was sent to Europe to advise the War Department on documentary pictures as a War Department Special Staff Officer. As a visiting expert, for the present he expects to visit Germany, France, England, Belgium and Italy.

"Impossible Pictures" signed a seven year deal with Republic. Same supplants company's previous one with Bob Clampett. Unit is headed by L. L. Levision and D. Flexer (Art Heineman is the production asst.) and, according to the trade papers, will introduce a new technique in cartoon production, stressing camera animation (!) rather than figure animation.

"Jump-Jump", three inch tall elf, and other characters of the popular children's radio program "Holiday House", will be featured in a series of animated color cartoons to be produced by Samson R. Diamond. (?)

Amazing growth of television during the past few months as revealed in a survey made by a top agency's N.Y. office, shows that 380 advertisers are sponsoring programs and spot announcements over 21 tele stations. This is an increase of 79 during May over the April figure. A year ago advertisers totaled 49.

SHORT SALES CLIMB

Short subjects sales are on the upgrade, according to an article by Doris Sultan in "Boxoffice". She says that almost all short distributors report a rise from 10 to 15% in rental revenue for the current season over last year. "Some say the coming season looks even brighter."

Most of the companies report the highest revenue returns on cartoons. Disney reported an approximate 30% increase in revenue from cartoons for the first half of 1948 over the corresponding period last year. Total cartoon income for the 27 weeks ending April 3, was $722,494. This is an increase of $177,210 over the same period in 1947.

Despite the rosy outlook six companies declared they were going to ask for higher rentals. The jam-up on color print deliveries that plagued short distributors shortly after the war has eased. Famous is in a unique position because it is the only studio using the new Polacolor process. The company has already completed six cartoons for the 1948-1949 season.

According to Miss Sultan, reissues of shorts show a slight increase. Columbia (not producing for the last three years) has scheduled seven cartoon re-issues. RKO listed 6 Disney reissues. They will supplement the 18 new cartoons planned. Universal is reissuing 8 Lantz'. Warners set 13 reissues last season with the same number scheduled for the current period. MGM has scheduled six reprints. Paramount (Famous) plans to release 30 cartoons in 1948-49. This compares with 24 set for the current season and 18 released in 1946-47.

800 Riverside Drive

August 1948 New York 32, N. Y.

O U R U N I O N

Since so many of our members will be out of town on vacation, the E.B. recommended at our last G.M. meeting that the August meeting be called off, and that it would not be considered a missed meeting. At the July meeting, however, the recommendation of the Board was not accepted since the membership felt it would establish a bad precedent. THEREFORE THE AUGUST MEETING WILL TAKE PLACE AT THE CAPITOL ACCORDING TO SCHEDULE, AUGUST 11.

There was a good deal of discussion at the last meeting concerning the importance of a large, regular attendance at our monthly sessions. It was generally agreed that something should be done to increase membership participation in union affairs. All too often, AFTER a meeting has taken place, a great hue and cry is raised by people who did not take the trouble to attend over some issue settled by those who did. Talk, of course, is cheap. But the obvious place to decide the important issues which concern our daily bread is in the union hall. Not only is attendance necessary, but it is equally important that members serve on committees and accept nominations for union officers when the occasion warrants it.

Some time ago the ruling making compulsory one out of every three meetings was considered satisfactory since meetings were held both in New York and New Rochelle. However, at the present time all meetings are held in New York and the membership agreed that it would not impose an undue hardship on any one to make TWO OUT OF THREE meetings compulsory.

So for the reasons mentioned above, beginning with the August meeting, we will have to attend two out of every three meetings or be liable to fine. Excuses for not conforming to this ruling must be presented in person to the E.B.

OUR LOCAL HAS BEEN MAKING PROGRESS IN ORGANIZING THE TELEVISION FIELD, THE ORGANIZATION OF THE WPIX WORKERS BEING THE MOST IMPORTANT RECENTLY. ALTHOUGH THE STATION IS RELATIVELY NEW, IT IS GROWING RAPIDLY. AT CBS OUR MEMBERS ARE NOW DOING COMMERCIAL WORK FOR SEVERAL CLIENTS IN ADDITION TO THEIR REGULAR SUSTAINING PROGRAM WORK. THIS ASSURES AN EVER INCREASING FIELD FOR CARTOONISTS.

What's a Picket Line?

A picket line is a simple way of informing the public that a strike is on. It's a kind of publicity that a union with a small treasury can afford. Of course it isn't much compared to the fortunes corporations like to spend in newspapers, magazines, and on the radio for anti-labor propaganda, but in its small way a picket line serves its purpose rather effectively. In a more practical way the picket line attempts to interfere with the normal course of business in the store, shop, or factory on the premise that the most effective way to force an employer to see reason is by hurting his pocket book. That's where it really hurts him.

We recently learned from hard experience what a picket line is and how important it is to the moral of a union that has been forced to go out on strike to win its just demands. It is one thing to talk about the picket line as a symbol of democracy, as a symbol of the working man's struggle for economic independence. It is quite another thing to feel the hard reality of the picket line with the soles of your aching feet. Walking in an endless circle, you feel the sharp exhilaration of victory when someone stops and turns away, refusing to cross your line. But then the next man goes on through, lowering his head a little, perhaps in unconscious shame, as he hurries by. Then you wonder, as a pang of bitterness cuts its way through you, if you aren't playing the fool marching around in a ridiculous circle, going nowhere.

Perhaps that's the way the striker walking the long walk in front of the Harvard Club across the street from Famous felt the other day when one of our members ignored his picket line and entered the Club. Perhaps he felt the bitter hopelessness of fighting practically alone against the formidable power of the giant corporations which smile ironically at his puny efforts to win dignity and self-respect. No, our union had no

ruling compelling our members to respect that picket line. We are all free men, free to stab another union man in the back if we want to, or free to help him stand on his own two feet and look at the world in the eye, proud to be a man.

TRADE NEWS

George Pal announced that he would expend $200,000 for extensive studio modernization and expensation. Pal currently has three features and four commercial shorts in production.

According to Variety with 30 cartoons in work, Metro cartoon department currently is at the highest production level in five years. The last previous high was in 1943 when 22 cartoons - including four under government contract - were in work.

Lantz declared last month that he will not make cartoons for television without a sponsor definitely set beforehand. At present he is making 12 Coca-Cola two-minute shorts in color for theatrical distribution in foreign countries.

"Jump Jump", three inch-tall elf, and other characters of the popular children's radio program "Holiday House", will be featured in a series of animated color cartoons to be produced by Samson R. Diamond.

Variety keeps spreading good news saying that Disney "Has reached an all-time high both in personnel and pictures with enough films already underway to keep the lot operating at full blast well into 1950 if no more pictures are started." Currently in production are 3 features and approximately 20 short cartoons. In addition Disney has six 30 minute color subjects working under the title of True Adventure series. (Local 852 will be happy to learn all that!)

Eastern Film Production (Eddy Rehberg) having completed their first cartoon is working now on six-one minute commercials for Macy for television purposes.

TELEVISION NEEDS FILMS

So potent will television's impact be upon the motion picture industry when video makes its expected shift into high gear that Hollywood's output of celluloid may be required to TRIPLE or even QUADRUPLE to supply that demand. That large-scale prediction was made last month by W. W. Watts, Vice-President of RCA; in one of the opening reports at the 63rd semi-annual convention of the Society of Motion Picture Engineers.

Under the proposed Federal Communications Commission revision of television channel allocations, Watts said, almost 1,000 video stations will be available. If the same pattern is adopted in television as in the AM-AF broadcasting field, about 500 of these outlets will be affiliated with the four major networks - each one of which can be expected to carry two and one-half hours of film material a day. This would require 3,650 hours of film every year. In terms of film measurement, Watts amplified, it would constitute 1,825 two hour features or 14,600 shorts - plus all of the additional film material the network affiliates and the remaining 500 independents will use.

"How the motion picture industry fits into the television picture will be determined solely by the industry itself", he said. "Television is here and must be reckoned with."

O U R U N I O N

Now that the television field seems to be opening new fields of employment for our members, the Executive Board decided to write to those members that have been suspended during the last year asking them to come back by simply paying back dues. To that effect the following letter has been written:

Dear member:

On looking over our membership list we find quite a few people have become delinquent in dues and, according to our constitution, subject to suspension.

We feel that most of the cases are due to oversight on the member part and may be not enough prompting from us. We'd like to start the year out fresh and get all you people back in the fold. This appears to be a busy winter coming up, television is getting its second breath and actually we have to scratch hard to supply some of the studios with the needed help. We need you and we like to think that you need us.

So - we are writing this letter and telling you that we are wiping the slate clean as of this date.

The Executive Board passed a ruling at the last meeting to waive all penalties and reinstate delinquent members for the apayment of back dues only. In your case this amount to $..... .

Won't you send us your check for it, now?

Fraternally,
Larry Silverman,
Treasurer

We hope we get a good response to the letter since their drifting away from the union was more or less an involuntary act. Some of our members get jobs in another industry or start working for themselves and as a result they forget to keep up the payment of their dues. But recently the union has been pressed to secure certain types of workers for some employers so we would like to see everyone back in the fold.

In line with this subject the Local would appreciate those members leaving their jobs with intentions of not maintaining union membership to notify us of that fact. Each month, whether the member pays his dues or not, we have to send to the Brotherhood the 80 cents per capita tax. When at the end of the three non-paying dues month we are forced to suspend the member, the Local is in the red $2.40. A little consideration from the members would save us that money for other more important tasks.

Our September meeting will take place next Wednesday, September 8th at the Capitol Hotel as usual. However, to avoid misunderstandings we would like to explain again that in interpreting the July General Membership ruling requiring each member to attend at least TWO OUT OF EVERY THREE meetings, the Executive Board made the following motion:

1) The new meeting attendance ruling became effective as of August 1, 1948

2) Each member had to attend either the August or September General Membership meeting.

3) Starting October 1st, for the purpose of attendance at meetings the year shall be divided into 4 quarters of 3 months each. Each member must attend <u>at least</u> TWO OUT OF EVERY THREE meetings in each quarter.

4) Excuses for not conforming to this ruling must be presented in person to the Executive Board.

THE BIG SQUEEZE

The trade papers have presented us with another example of how in our complex society, big organizations sqeeze out the little guys. This particular case strikes close to home since it involves the Walt Disney studio.

Terming the agreement on the French proposal for unfreezing blocked funds tentatively approved by the Motion Picture Export Association last month as "highly discriminatory" and "unfair" to independent producers, Roy O. Disney asked Secretary of State George Marshall to delay finalization of any accord with the French government until the independents have been consulted.

"Arbitrary quota reported as having been agreed to accords practically all of meager benefits provided in this agreement to so-called major companies, and only a few crumbs to independents and less powerful elements in business." .... "It (the agreement) gives most allocations to ten separate large companies, thus freezing out independent elements and small producers or making them completely dependent on those who were so favored with permits."

The uncontrolled power wielded by major companies is always a menace to the small, struggling independent. Without competition in business there is no way of assuring that ability and service will come out on top. We believe that in voicing a protest to this attempt by the major studios to squeeze out independent producers Disney's has done the American people, and our industry especially, a great service.

WHA' HOPPEN' OR THE NEWS LOOK

Most heartfelt sympathy to HILMER SVENS family. Hilmer died on August 25th. And to MOREY REDEN and family. His youngest child passed away..... Vacation car-'tuning' and 'train'-ing of Famousites: Going coco-nutty in Florida were the HUDSONS, EHRETS, ENDRES, LOEBS, SMITH, CREAZZO, SINNOTT, SARACINO and GALLONE..... Holly-wouldites were: SPECTOR, VERNICK and STAFFORD -the later to remain there. Vernick went to a Board meeting at the beautiful Guild Hall in Hollywood. She met many Guild members. They send regards to the East Coasters as do other peole she and Spec saw. RAY MACOMBER, new B.A. of Local 852 - a very nice feller..... Way down south in Alabamy -pineapple- went BEN FARISH. They almost threw him out. He' an ardent Yankee fan.... HARRY REEVES no more with Disney - His real estate interests are more interesting than the 'reel' estate.....PATTTENGILL of Famous, his wife formerly ESTHER DAYTON of the studios, and one month old Bill Jr. are full of animation -doing swell..... LENORE EPSTEIN -an August wedding belle..... Ten-hut! FLOOT FAIRBURN - former 1st Sgt. of Signal Corps now with Transfilm, maneuvering in Detroit on vacation with wife..... NANCY MASIE of the Air Corp Unit, lucky girl -sent to Calif., her home town, on temporary assignment..... Just back from L.A. VICENT ELETTO.....BOB PERRY, STIMSON, GATTONI, HUTCHINSON, MARIE GAMSU and ANN AMSTER working at the Signal Corp... Ask JEF PRICE of Famous about his 'bus'-ted romance.... DOTOLDBURY with the Air Corps New York visitors FERGUSON, CALDWELL, FENNELL, CHUCK JONES and BARBERA..... At East Coast Films, among others, PHILLYS SHAGRIN, DOT SCIBELLI and ELEANOR ERICKSON..... EARL MURPHY getting away from the humitidy and heat of New York -vacationing in Maine- 48 weeks to vacation time - 4 months to Blizzard time.

SWING TO SHORTS

According to "Daily Variety" trends in Hollywood indicate that the major studios are going in stronger for shorts. This is a part of the present economic drive. More shorts will be needed to round out single feature attractions which are replacing expensive double bills. In addition to new three and four reelers planned by Universal-International and RKO, cartoons are also in demand to pad out 3 hour film programs consisting of a feature, featurette, cartoon and newsreel. This appears to be the coming pattern.

Another important consideration which influenced the increased demand for shorts as money savers is the fact that they can be made available for television. The cost-saving advantages of the cartoon for rounding out single feature programs and for television is obvious. Its about time the big producers realized that and did something about it. The American public has suffered long enough from the exhausting effects of dull four-hour shows. We hail with enthusiasm any innovation which will make cartoons available to the public thereby guaranting a well rounded program of film entertainment.

TRADE NEWS

Reports from Austria and Roumania indicate that 'Snow White" is meeting with enthusiastic approval of the natives of those countries as well as the Russians. Pic, uses German sound track prepared first in 1938. Show was given a heavy advance campaign through the aid of American occupation forces.

George Pal announced that "The Adventure of Tom Thumb," will get full global treatment in a saturation servicing in both 16mm and standard prints. Live action-animation fantasy will be issued in 14 languages.

TOP CEL

SCREEN CARTOONISTS LOCAL 1461
800 Riverside Drive
New York 32, N. Y.

October 1948

OUR UNION

The two arbitration cases we had pending for so long with Famous Studios were taken before the arbitrator on September 10th. A few days later the Arbitrator sent us his award and... his bill. Phil Klein was terminated and it was the Union's contention that he was entitled to more vacation pay. We lost the case. In the case of Marie Schetter the company's position was that she had resigned. Later on they took the position that she was discharged for a cause. The company took the position that if she was entitled to severance pay she should be paid at the rate she was making when her employment terminated, i. e. on the basis of two days per week instead of five. The Union was able to show the unfairness of the company's position, and the award was given in our favor. As a result Marie received a complete check for the severance pay due her.

FOR THE UMTH TIME THE EXECUTIVE BOARD WANTS TOP CEL TO EXPLAIN THAT SINCE THE RULING OF THE MEMBERSHIP IN THE QUESTION OF NON-ATTENDANCE IS VERY SPECIFIC AND CLEAR, THE BOARD CANNOT ACCEPT LETTERS OF EXCUSE. THE MEMBER SHOULD APPEAR IN PERSON, OTHERWISE THE NON-ATTENDANCE FINE WILL BE SUSTAINED. AS MENTIONED BEFORE, WE ARE NOW STARTING THE OCTOBER, NOVEMBER, DECEMBER QUARTER. MEMBERS WILL HAVE TO ATTEND AT LEAST TWO OUT OF THREE MEETINGS, OTHERWISE THEY WILL BE FINED ONE MONTH'S DUES.

We discovered, by quite a rare accident, that one of the small producers had his few workers working overtime without paying the time-and-one-half. We had to remind the producer, that not only is it against any Union ruling to do such a thing, but that there is a Federal Law stating that employers engaged in inter-state commerce have to pay the overtime premium. It would be well if all employees knew their rights, and in case of doubt the Local has the facilities to investigate.

At our forthcoming meeting a new proposed agreement with Cineffects will be presented to the members. It is nice to have the workers from that plant active in our Union again. Top Cel hopes that from now on they will stay with us as they did in the past.

Due to ill health, Lester Schudde, one of our Trustees, has been forced to resign. As a result, at our next meeting, we will elect a new trustee to take his place. As we all know, the trustees are the members of the Board watching the finances of the Union.

NOTICE OF GENERAL MEMBERSHIP MEETING
to be held on
WEDNESDAY, OCTOBER 13th
at the
CAPITOL HOTEL
8th Ave at 51st St.
at 7:00 P.M.

FLIPPINGS

One year older in Oct, are: LEO KLEIN (his wife just presented him with a baby-girl) HOWARD KAKUDO - 5th; RUTH GORMAN - 8th; STEVE MUFFATTI - 10th; TOM NAEGELE - 11th; JOE D'ANGIO - 16th; IRV. SIROTA, ART CALPINI -20th; RALPH SANCIER - 22nd; FREDDY BENZ -25th; ADELE CAPACCIO, ISAAC HECHT - 28th; BEV. GREEN, NEIL SESSA, RUTH KUSS - 31st; Happy Birthday!..... Orange Blossoms blossomed in Florida last month for NAT FRIEDLAND .... From Oregon to New York for a visit will be STAN and BEV GREEN ..... MARGIE SHULTHEIS 'spending' her vacation in Nova Scottia.... JOE STULTZ back with us after a very interesting trip to Europe..... PEARL STEINER expects and heir-ival any minute..... TED VOSK no longer with the Signal Corp.... JIM (SHAMUS) CULHANE did the promotion film for the Los Angeles Dons (football team).....New Famous -etc: DOROTHY KWITCHOFF, FRANCES BAZAAR, JERRY DVORAK, FRANK SPALDING, ROBERT TEANEY, PAT BOWEN, HOWARD SAULTER, JOHN SVOCAK..... EILEEN MELAMED had a baby girl last month.... Did you see AURIE BATTAGLIA cartoons in the Start a couple weeks ago?....Who'll win the golf tournament of 'Famous' players?..... A big deal on wheels -Marie Schetter and her new Studebaker.... PEN HARRISON studios moved to their new quarters, 245 West 55th St....BOB LEFFINGWELL back from Europe.

TRADE NEWS

The NLRB ruled that the Producers had discriminated against members of the Machinists Local in 1945-46 strike. The charge that the workers were dismissed in violation of the Wagner Act was upheld even though this was done under pressure from the IATSE. In a second labor dispute the Board upheld Paramount. It had been charged with unfairly firing three girls from its N. Y. office. The company contended it was required to drop the women in connection with its union shop contract with Screen Office and Professional Employees Guild. It said they had falled into bad standing for non-payment of dues and therefore, Paramount had to dismiss them. The three women contended they had left the Union and were not bound by its contract.

Making the first time the "big house" has booked a reissue, Radio City Music Hall has been playing "The Three Little Pigs". RKO also has set 250 day and date openings for the cartoon classic, for which some 20,000 bookings in the U.S. and Canada are anticipated.

In announcing its 48-49 program, 20th-Fox has declared they will release 22 Terrytoon cartoons plus two reissues.

Sutherland Studio is planning a Spanish musical comedy to be produced in Mexico and combining four cartoons which the studio previously turned out for U.A. The Distributor already has granted Sutherland rights to Latin American distribution of cartoons which include "The Cross-Eyed Bull", "The Lady Said No", "Choo Choo Amigo" and "Perito Serenade".

> The net income after taxes of all U.S. manufacturing corporations in the first quarter of this year amounted to $2,900,000,000. This net income was $200,000,000 or 7.9% more than for the first quarter of 1947 or 12.5% higher than that for the last quarter of last year.

Pal has set "Miklos and the Dancing Bear", to follow "The Adventures of Tom Thumb". Both fantasies will feature live action and animation.

Metro will release 16 cartoons during the 1948-49 season. Eight will be "Tom and Jerry". They will also be showing four reissues. The company has announced that they are getting into the field of combining live action and animated cartoons. The first two will be "Senor Droopy" with Lina Romay and "House of Tomorrow" with Joy Lansing. Tex Avery will direct both.

In regard to the so-called general layoff in the West coast we learned that "Disney have laid off six writers, one member from the paint lab, 2 Directors demoted to animation, and one supervisor demoted to paint lab." The manager has assured the union that "no more layoff were expected." As to Lantz, he informed the Local that "as fast as they complete work they are finishing they will close until they get refinancing." Warners laid off 4 painters and 1 effects animator.

The union shop election results from the various studios in Hollywood are:

United	21	to	0	
Wof	5	"	0	
M.G.M.	58	"	1	(2 absent
Sutherland	19	"	0	
Fairbanks	8	"	0	
Fennels	5	"	0	
Warners	93	"	4	(3 absent
Lantz	28	"	1	(3 absent
Disney	164	"	30	(63 absent
	401	to	36	(76 absent

WHY UNIONS?

Samuel Gompers, the man who founded the American Federation of Labor, understood the vital roles unions were to play in 20th century America. Said Gompers in 1898: "The trade unions are the legitimate outgrowth of modern society and industrial conditions.... they are born of the necessity of the workers to protect and defebd themselves from encroachment, injustice and wrong.... to protect the workers in their inalienable rights to a higher and better life; to protect them, not only as equals before the law, but also in their rights to the product of their labor; to protect their lives, their limbs, their health, their homes, their firesides; their liberties as men, as workers and as citizens; to overcome and conquer prejudice and antagonism; to secure to them the right to life, and the opportunity to maintain that life; the right to be full sharers in the abundance which is the result of their brain and brawn, and the civilization of which they are the founders and the mainstay; to this the workers are entitled..... the attainment of these is the glorious mission of the trade unions."

TOP CEL

SCREEN CARTOONISTS LOCAL 1461
800 Riverside Drive

November 1948 New York 32, N.Y.

OUR UNION

The first showing of 16 mm commercials was so successful that a second showing was arranged for the following meeting with equal successs. In spite of our interest in our product, it always has been a problem to see what other people are doing and to compare their products with what our own people are doing. Material like United Productions or Temp is an inspiration for all serious workers, especially now that competition is so keen, and so many fly-by-night producers are competing for television. We have to learn how other established studios solve certain problems. Television is a new field and it can not be approached like the commercial cartoons. We have much to learn, and the only way to do so is by analyzing other films. The Union is very grateful to Film Graphic for lending the sound projector and Lou Guarnier for bringing and operating it at the meeting halls. However, at the next meeting we are going to have a discussion on some of the new rulings in the Taft-Hartley Act. At the last meeting of the Executive Board it was decided to keep the members informed of what is going on.

Screen Cartoonists Local 1461
800 Riverside Drive
New York, NY

Gentlemen:

On behalf of the membership of the National Union of Marine Cooks and Stewards, I wish to extend thanks for your very generous donation and your interest in our strike.

With help from organizations, such as yours, the strike will surely be won.

Fraternally & sincerely,

(S) C. E. Johnason
New York Port Agent.

FLIPPINGS

All is well with MRS. BISHOP again. She's back to work.... Wedding belles: DORIS ZVIRIN-January 23rd.... Wedding beaus: BOB LITTLE this month.... Engaging news: MADLYN GLICKMAN to Rosalie Waldman's brother.... Happy 'Signal'-ing: TOM GOODSON fatther of a second child.... OTTO FEUER house-hunting in New Jersey.... SAMMY KAI back at Famous.... RUBE GROSSMAN and brood going to Florida for a few months.... JACKIE BISSETT now at Ben Harrison's.... Were happy to see BEV. and STAN GREEN in town.... AskBBILL HUDSON of Famous what kind of tin-calling-cards Gelman and Solomon sent out to friends.... LESLIE ZAUNER, from Fleischer Studios away back, runs a riding academ in Scarsdale, N.Y.....BILL MC INTYRE got married last month.... Finally we located JACK BADLWIN teaching in Mexico City.... A year older this month: PAULETTE HACKE, THERESA TESSA, GORDON WHITTIER, AL SEMELS, ED REHBERG, ROSALIE WALDMAN, BOB LITTLE, AL SCHIRANO, THURLO COLLIER, WILMUTH STEVENS, TERRY VARELA, PETE DEANGELO, RALPH PEARSON, GEORG OLDEN, BERNICE STEINBERG, GEORGE MAY, BOB OWEN, CHARLES HARRITON..... East Coast Films (New Rochelle) new name: "ANIMATION HOUSE".... JOE STULTZ now at Famous.... At that studio also CHARLOTTE TUGGLE, and ELENOR ERICKSON.... DENNY CUNNINHAM resigning from Fletcher Smith.

TEN-HUT! VETERANS!!

Did you know that the Motion Picture Chapter, American Veterans Committee is comprised of people in the Motion Picture Industry only? The members thereof represent practically every field of the film industry, and the guilds thereof. Being an exclusive film group, the Motion Picture Chapter is in a position to know FACTS about the industry. Problems pertinent to the movies, are a main subject of discussion at meetings.

Edith Vernick, a recent Chapter member is very much enthused. She found the meetings not only stimulating but also, the importance of belonging to a vets organization that embodies the entire film industry.

(over)

Edith is the only representative of the animation business so far, and is very anxious to convey her enthusiasm to other veterans. If you wish, an officer of the Motion Picture Chapter will be most pleased to address you at your convenience. If you are interested, could a meeting be arranged after our next union meeting this month? Meanwhile, Edith will be more than pleased to talk to you about the Motion Picture Chapter, A.V.C.

TRADE NEWS

Majors are beginning to go in for cartoons sequences in their features. According to Variety, wave started recently with Warners' "Two Guys from Texas," and Wm. Dozier incorporated animation for main titel and credit in his "You Gotta Stay Happy" for Universal (Walter Lantz). This Producer currently is doing cartoon sequences for pair of other films.

A seven year renewal of the pact under which Kay Kamen directs the offscreen activities of the Disney characters was signed last month. Kamen, under the new agreement, will confine his territory to the Americas, with the rest of the world covered by local Disney-owned companies and agents.

Elsa Lanchester last month closed deal with United Production for animated cartoon version of "Pickwick Papers", which she adapted from the Dickens' classic and will narrate.

Film Daily reports from Chicago that "with B. & K. promoting cartoon shows in many of their subsequent run theaters, there is an expanding trend to bring back the juve entertainment in this city. The Essanes Circuit has begun cartoon shows in their Oak Park and Lake. A charge of one dollar is made for five morning shows. With much cartoon products in the exchanges, the other circuits and independent exhibits are following suit.

More than 175 television receivers models are manufactured by 75 video set makers, a recent survey by Weed & Co. station representatives, indicate. Of the present 75, 64 make video receivers for the home, 12 produce commercial sets and 5 make kits to be assemble by the purchaser.

In announcing its program for this coming year, Columbia Pictures mentioned 24 cartoons to be released.

Survey on possible sale of open-end film commercials by TV stations has been mailed out by Associated Television Artits of Hollywood. Plan is to obtain reactions from TV sales departments on library of open-end commercials. Animated commercials are in three types: illustration, cartoon illustration, and animal character cartoons. They are recorded on 16 mm film sound track and are 20 to 30 seconds long to allow for local open-end announcement. Price structure is based on population and ranges from $65 to $125.

RKO will release 85 short subjects during the 1948-49 season, it was announced last month. There will also be, among others, 18 Walt Disney cartoons and 6 re-issues.

Technicolor estimated its net consolidated profit for the nine months ended Sept. 30 at $1,276,905.75, equal to $ 1.39 per share. Figure is slightly higher than the $1,146,363.98 earned in the comparable period of 1947, which was equal to $12.5 per outstanding share.

A new high in television receiver output was recorded in September, with production exceeding 88,000 sets. The month figure, a 35% gain over August, brought total output for the first three quarters of 1948 to 488,133. Radio Manufacturess Assn. said that since the war, video set output by its member companies reached 673,180 up to Oct. 1 with the total industry figure probably exceeding 725,000.

United Productions has delivered its first theatrical cartoon for Columbia and will be released the first week in December. We understand the second film is just about completed and looks even better than the first. On December 1, UPA is moving into their new studio building, 4440 West Olive Ave., Burbank. Designed by John Lautner, "all offices and artists" rooms, with glass to the floor, open on a central patio, giving the illusion of working out of doors. Even theatre and lobby can be opened by means of sliding doors."

TOP CEL

SCREEN CARTOONISTS LOCAL 1461
800 Riverside Drive
December 1948 New York 32, N. Y.

OUR UNION

NOTICE OF GENERAL MEMBERSHIP MEETING
to be held on
WEDNESDAY, DECEMBER 8th
at the
CAPITOL HOTEL
8th Ave at 51st St.
at 7:00 P.M.

For the first time in the existence of the Local, the Executive Board is recommending an amendment to our By-Laws in regard to our initiation fees. Up to now, when organizing a group "larger than ten" the members had the privilege of determining how much the initiation was going to be. That was hard when the studio we wanted was a small one, which seems to be the case now, as the big ones are under contract already. Many times the Board realizes how advantageous it would have been to promise the prospective members a break, but not being able to do that, our B. A. was hampered and the studio lost. Realizing that, the Executive Board is officially notifying all members that at the next meeting on the 8th, the following recommendation will be presented: "To amend Section XII (Initiation Fees) last sentence to read: "When organizing a studio, the initiation fee shall be determined by the Local."

The Union on last Nov. 23rd, sent a letter to Famous informing the studio of our intention to make "certain modifications" in our present contract. To that effect the different departments have sent their representatives to the negotiating committee, and the same has been meeting. Letters have gone to the Hollywood Local to inquire about their present status as far as negotiations are concerned. Top Cel hopes that when the time arrives to start negotiations, the same high plane maintained before will be present. The Delegates are: Marching - Green; Planners - Gorman; Painters - Brown; Inkers - Schrader; Background - Owen; Story - Bourne; Inbetweening - Szigeti; Assistants - Farish and Animation - Muffatti.

The Television members wanted permission from the Executive Board to make compulsory one meeting of their own group, plus the regular General Membership meeting and one free. That would force them to give two months out of three to the Union. However, much to its regret, the Board felt that by allowing such variation to the General Membership ruling, we would unconsciously start a new group. It was felt that all problems pertaining to one pertain to all, although we have to recognize the television group separately. It is hoped that these members will take advantage of our General Membership regular meetings and meet after the meeting closes.

After hearing the "raves" of one of our Producers over the pictures being made by the United Productions (UPA) for the Navy, we wrote to them on the West coast and were able to secure some of the prints. At our next meeting we intend to show as many as we can get. We hope that as many as possible will see them, because as this Producer told us, these pictures are doing for the industry what Disney did with "Snow White". Today when television is presenting a challenge to us, we should cut new path, try to find short cuts than can save costs without sacrificing quality. So be at our next meeting to see the latest work of UPA.

FLIPPINGS

ELEANOR ERICKSON back in good health at Famous..... GEORGE BAKER (Sack Sack) visiting New York..... TEDDY VOSK in Detroit, and very happy..... SYLVIA SHALETTE honeymooning in Miami Beach..... OTTO FEUER a home in New Jersey..... Working in Philadelphia, JIM LOGAN, ED REHBERG, DAN DANGLO, BILL FOX, ROCCO ELETTO..... JAKE OZARK a home owner, as soon as the V. A. unwinds the red tape..... RAY SHERWIN leaving WPIX..... X'mas present for Daniel Hunn - a red headed bride..... SAM COBEAN back in town..... ELI LEVITAN ROSS a video hit..... DEBBIE SHAW at Signal Corps..... THURSTON HARPER and HAROLD WALKER doing commercial work in Florida..... A year older this months: MIKE ARENS, GRAHAM PLACE, BILL BAILEY, VIOLET SZIGETI, NORMA KORN, GEO. SINGER, ELSA FUNARO, FRANK SPALDING, BILL HEINS, JIM LOGAN, OTTO FEUER, GENE SOGIOKA, SAM COBEAN, CONNIE QUIRK..... at Fletcher Smith JOHNNY VITA, TEX HENSON, ALICE TUGGLE..... new Camera Man at Cineffects SAM LEVY... Sorry to hear that IDA GOTTFURCHT sprained her ankle..... NEWS ITEM: American Veteran

Committee at Cleveland Convention resolved to outs Communists from organization. If interested in attending next A.V.C. Motion Picture Chapter meeting, December 22nd - contact Edith Vernick at Famous.

THE CARTOONIST AND THE COST OF LIVING

Everyone loves Pluto, Tom and Jerry or Popeye, but who loves their creaters? Everyone seems to forget about us. The nation has been arguing whether the increases in salary are responsible for the high cost of living or whether the high profits are to blame. One thing we know for sure... the cartoonist, as usual is backed up against the wall, for it seems that it always has been that way.

When we cartoonists again tried to get organized, this time at Metro, when we joined the Brotherhood of Painters, back in 1939, the fellows they were cleaning the joint were making more money than the artists. Here in New York, after several futile attempts to organize the Local, when our organizer came from the West coast in 1944, our animators were making $75.00 to $90.00; Assistants from $50.00 to $55.00; Inbetweeners salaries were $37.00, $33.00, $27.00; Inkers $26.00, $24.00, $22.00; Painters $20.00 to $22.00. In fact a studio outside of the city, in Westchester County, was paying its Painters less than the 40¢ a hour minimum set by the Wages and Hours Act.

Two years ago, July 1946, thanks to the fact that the West coast cartoonists were members of the Conference of Studio Unions, Herb Sorrell was able to secure for them the same 25% increase (retroactive to June 1) the rest of the movie workers received. Once and for all the cartoonists were recognized as a part of the motion picture industry. However, what came after this is history, and now, without a champion, the fight is ours alone.

The Consumer's Price Index has gone up far beyond what is was back in July 1946. These facts we have - The Bureau of Labor Statistics of the U.S. Department of Labor, informed us that the national cost of living index in July 1946 was 141.2; 1947 was 153.3; in January 1948 was 168.8, and last October was 173.6, which in plain English means WE HAVE TAKEN A CUT IN OUR SALARIES OF 11% to 12%.

We feel that it is about time for the industry to recognize that the cartoonists have families, and we too have to pay the butcher and the candlestick maker. Our wives might perform miracles with their old hats, but once in a while we would like to buy them a new one. SHOULDN'T OUR RATES BE ADJUSTED TO THE INCREASED COST OF LIVING AS EVIDENCED BY THE DEPARTMENT'S OF LABOR INDEX AND OUR DEFLATED POCKETBOOKS?

TRADE NEWS

Last month we read in the N.Y. Times that Glenn McCarthy, independent producer, had announced that his next film was going to be a comedy about the life in a cartoon-studio. We understand that another film about a cartoon studio is being prepared by Warners.

Incorporations in Albany: "Animation House: To design cartoons, moving pictures, games, etc. In New Rochelle; 450 shares, 250 preferred at $100 par, and 200 common, no par; Edwin W. Rehberg, 481 Main St., New Rochelle; Dorothy Silverman, 1565 Vyse Ave., Bronx; Arthur L. Newman, 11 W. 42nd St." Boxoffice, Nov. 27, 1948.

Columbia Pictures has informed us that "Robin Hoodlum", the first United Productions theaterical cartoon will be released the 23rd. Although, up to now, they don't know for sure in which theatre it will be shown. All those who have seen this Fox & Crow picture claim it to be a honey.

At the Belmont Theatre, next December 23rd, will be shown the first and only full length Spanish speaking animated cartoon, "Garbancito de la Mancha", produced by Arturo Moreno. The whole film was made in Barcelona, Spain, using "Dufaycolor".

Philadelphia Theatre Employees Local B-100 of the IATSE, representing some 1000 members employed in 79 theatres in this aerea, filed in the local Common Pleas Court a bill of equity asking for an injuction to restrain national officers of IATSE from entering into ANY CONTRACT IN BEHALF OF THE LOCAL.

RKO has set 150 day-and-date bookings for Disney's "So Dear To My Heart" in Indiana and Ohio starting the 20th of this month. "Area saturation" dates for the film will follow its world premiere at the Indiana theatre, Indianapolis on the 19th. The picture has less than 20% animation.